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ENGLISH COMPOSITION

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METHOD

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OR

ENGLISH COMPOSITION.

BY

T. WHITING BANCROFT,

PROFESSOR OF RHETORIC AND ENGLISH LITERATURE
IN BROWN UNIVERSITY.



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P R E F A C E.

THIS attempt to methodize instruction in English Composition is designed not to supplant text-books now in use; but to be used in connection with them. Though the logical relations of Rhetoric are everywhere indicated, yet the discussion is wholly rhetorical. The Methods in Explanatory Composition may seem at first glance to be excessive; but let them be faithfully tried, and the results will prove the truth of the aphorism of Pope:

“True ease in writing comes from art, not chance.”

The treatment of the subject of Argumentative Composition is intended to exhibit the relation in thought between the Deductive and Inductive processes, and to offer a simple yet effective way to utilize the abundant material which science is daily offering to the thinking minds of the age.

Under Practice in Composition a list of Classified Themes has been arranged to aid instruction in the work of essay writing. The plans which follow are offered not as models of excellence, but as specimens of attainment. On the last topic discussed the author has availed himself of the experience of librarians, who have long been pleasantly associated with him in the work of which they treat, and whose efficient coöperation he gratefully acknowledges.



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I.

KINDS OF COMPOSITION.



INTRODUCTION.

PART FIRST.

RHETORIC AND ITS RELATIONS.

1. Rhetoric defined.—Rhetoric may be defined as the science or the art of discourse. As a science, it is a system of laws deduced from a critical study of standard literary works; as an art, it embraces rules for the application of its laws to practice both in criticism and composition.

Discourse is a general term for the communication of thought by language. The fact that thought, to be communicated, must be embodied in language, suggests the intimate relation which Rhetoric sustains to other kindred sciences. The thought to be communicated suggests the relation of Rhetoric to Mental Science and to Logic; the thought embodied in language, its relation to Grammar.

2. The Relation of Rhetoric to Mental Science.—Thought is a mental product. Mental science analyzes mental phenomena, so that they may be more easily apprehended. Mental phenomena are classified in two general divisions: first, the senses and the intellect; second, the emotions and the will.

Rhetoric recognizes these divisions by basing upon them the different kinds of composition. There are

two kinds of composition addressed to the intellect, and one to the emotions and the will. By the former we instruct and convince, by the latter we persuade.

3. The Relation of Rhetoric to Logic.—Thought, more precisely considered, is an intellectual product. Logic is the science which specifically treats of the laws of thought. It seeks to unfold the methods by which the intellect produces thought, and considers both the internal thought and its external embodiment in language. Hence logical forms of thought are the sources of logical expressions of thought, and these are the groundwork of grammatical expression.

4. The Relation of Rhetoric to Grammar.—Grammar is the science which treats of the laws of expression. It begins where Logic ends, and, assuming logical forms of thought, aims to embody them in correct expressions by the use of language. Rhetoric begins where Grammar ends, and assuming grammatical expressions, aims to make them effective. “Rhetoric,” says Dr. Campbell, “is the grand art of communication, not of ideas only, but of sentiments, passions, dispositions, and purposes.”

5. The Relation of Rhetoric to Ethics and to *Æsthetics*.—Rhetoric is also intimately related to Ethics, or Moral Science, and to *Æsthetics*, or Science of the Beautiful. Some authors, Dr. Whately and his school, regard Rhetoric as the outgrowth of Logic, discuss the intellectual element in the science, and almost restrict it to argumentation; others, Quintilian and Theremin, regard Rhetoric as an offshoot of Ethics, enlarge upon the moral element, and make eloquence a virtue; while

others, Blair and Kames, dwell upon the beautiful, exalt the imagination, and make Rhetoric one of the fine arts. Without going to extremes, the student should always bear in mind that the intellectual and moral elements are essential in true rhetorical success, and that, unless his imagination is cultivated by familiarity with the beautiful in nature, literature, and art, he will not excel in effective communication of thought.

6. Style and Composition.—In treating of effective expression, Rhetoric comprehends both the form and the material of the thought. Form is considered under the subject of Style, and material under the subject of Composition. We purpose to consider three kinds of Composition: Explanatory, Argumentative, and Persuasive. The principles to be discussed are specially applicable to the essay and the oration.

NOTE 1. The term *Essay* signifies a trial or proof, and applies to any brief paper upon popular themes of the day. Essays comprehend writings ranging from the assigned task of the student to the productions of the ablest writers.

A *Thesis* or *Dissertation* is an argumentative composition upon literary or scientific subjects.

A *Disquisition* is an argumentative composition, whose theme is less comprehensive than that of the dissertation.

An *Oration* may be explanatory, argumentative, or persuasive. It differs from the essay both in plan and structure, as it is designed to be heard rather than read.

A *Disputation*, or *Debate*, is an oral discussion, advancing opposing views on questions of morals, religion, politics, etc.

NOTE 2. For a distinction between the terms *science* and *art*, see Sir William Hamilton's *Metaphysics*, p. 81, Am. ed. Also Thomson's *Outlines of the Laws of Thought*, p. 26.

Read the Introduction to Whately's *Elements of Rhetoric*, to Campbell's *Philosophy of Rhetoric*, and also to Blair's *Rhetoric*.

INTRODUCTION.

PART SECOND.

RULES FOR THE SELECTION OF A THEME.

BEFORE it can be determined what kind of composition should be employed, the theme must be selected. For this purpose the following rules should be observed:

RULE I. Unity of Theme. — A theme must have unity. As a sentence should contain but one thought, so an essay should have but one theme. A theme is a unit when it contains one predominant thought which can be developed throughout a discourse. Such a theme is definite, and susceptible of treatment. A vague theme will elude the mental grasp of the writer, and a theme without unity will be followed by a discussion without method.

RULE II. Plan of Theme. — Before there can be a clear discussion there must be a definite plan. Whately says: "Whether it be an exercise that is written for practice' sake, or a composition on some real occasion, an outline should be first drawn out—a *skeleton* as it is sometimes called—of the substance of what is to be said." For beginners, a general subject should be narrowed, until we reach a theme so definite as to have a uniform principle of division. This process makes the work of planning comparatively easy, as there is but

one line of thought to pursue. For example, take the General Subject, *Rivers*. This is vague and not easily grasped or analyzed, as lines of thought may be drawn out in different directions. Should this be limited to *Uses of Rivers*, we should have a uniform principle of division—*Uses*—by means of which it may be methodically analyzed. This process of narrowing a general subject and analyzing a theme may be arranged in tabular form, as follows:—

GENERAL SUBJECT	Rivers.
THEME	Uses of Rivers.
A. NATURAL	<ul style="list-style-type: none"> a. For boundaries, b. For irrigation, c. For navigation. d. For drainage, e. For manufactures, f. For water supply.
B. ARTIFICIAL	

Let us take another general subject, *Poetry*.¹ This is also vague and not easily analyzed, as lines of thought may be drawn out in different directions. Should this be limited to *Estimates of Poetry*, we should have a uniform principle of division—*Estimates*—by means of which it may be methodically developed. This process may be also arranged in a tabular form, as follows:—

GENERAL SUBJECT	Poetry.
THEME	Estimates of Poetry.
A. PERSONAL, founded on . . .	<ul style="list-style-type: none"> a. Our affinities, b. Our preferences, c. Our circumstances.
B. HISTORICAL	<ul style="list-style-type: none"> founded on the <ul style="list-style-type: none"> d. Language, e. Thought, f. Poetry. development of natural

¹ Material taken from Matthew Arnold's *Essay on Poetry* prefaced to Ward's *English Poets*.

Let us now take a general subject which will require much more narrowing to reach a uniform principle of division :—

GENERAL SUBJECT Colonies.
 NARROWED SUBJECT American Colonies.
 NARROWED SUBJECT Dealing with American Colonies.
 NARROWED SUBJECT . Mode of Dealing with American Colonies.
 THEME, England's Mode of Dealing with her American Colonies.¹

A. To remove the cause of their obstinacy :

- a.* By stopping land grants,
- b.* By reducing them to beggary,
- c.* By destroying their republican institutions,
- d.* By emancipating their slaves,
- e.* By non-intercourse.

B. To prosecute them as criminals :

- f.* The difficulty of treating states like persons,
- g.* The difference between an empire and a kingdom,
- h.* The peril of being judge in one's own cause.

C. To comply with their demands.

A careful analysis of the works of the best authors, both in poetry and prose, will show that they have methodically designed their productions. "Such an outline," says Whately, "should not be allowed to fetter the writer, if, in the course of the actual composition, he find any reason for deviating from this original plan. It should serve merely as a track to mark out a path for him, and not a groove to confine him." To the mind of him only who carefully analyzes a theme will thoughts come arranged in an order which will secure unity and methodical development to the discourse.²

¹ Materials drawn from Burke's *Oration on Conciliation with America*.

² For specimen lists of general subjects to be narrowed and analyzed, with hints to instructors, see Part Second, p. 47.

RULE III. The Writer's Capability.— The theme should be within the capability of the writer. Euphonious themes are sometimes deceptive ; they sound well to the ear, but are not always susceptible of development. If a theme is beyond the writer's capability, his treatment of it will be vague and confused. Command of a theme is as essential to a writer as self-control is to character.

RULE IV. The Occasion.— The selection¹ of a theme should be determined by the nature of the occasion. The taste and culture of a writer are often indicated by the choice of a theme admirably suited to the circumstances of the hour. The theme of Matthew Arnold's Rede Lecture at Cambridge, *Literature and Science*, is an illustration of an appropriate choice ; while an inappropriate theme is fatal to success.

RULE V. The Audience.— In selecting a theme the writer must also consider the character of the audience. De Mille says : “Respect must be shown to passions, to prejudices, to local feelings, to religious sentiments, and the like ; that these be not needlessly violated.” In endeavoring to draw the crowd, speakers sometimes choose sensational themes which will enable them to introduce ill-timed levities, or thoughts too trivial for the instruction of reflective minds. Far better is the quiet appreciation of a small audience than the noisy applause of popular assemblies.

NOTE. Read Day's *Art of Discourse*, p. 45, The General Theme.

¹ See De Mille's *Elements of Rhetoric*, p. 508.

INTRODUCTION.

PART THIRD.

CONSTRUCTION OF DISCOURSE.

AFTER the selection and planning of the theme comes its development into discourse. Discourse is naturally divided into principal and subordinate parts. The principal parts are the Proposition and the Discussion ; the subordinate parts are the Introduction and the Conclusion.

1. The Proposition. — This is the formal statement of the theme. It should always contain the leading thought of the discourse expressed in the simplest language. It is sometimes stated and sometimes implied in the theme ; but the sentence, wherever it occurs, that distinctly sets forth the purpose and scope of the discourse, may be regarded as the proposition. Its form and place will depend upon the kind of composition employed.

2. The Discussion. — This is the methodical development of the Proposition. It should grow as naturally from the leading thought of the discourse as the blade grows from the seed. This natural growth will be attained by a carefully arranged plan, which will form the outline of the discussion. An imperfect plan will surely lead to a defective discussion. The specific nature of the discussion will depend upon the kind of discourse.



3. The Introduction.—The Introduction or Exordium is that part of the discourse which prepares the reader to receive the proposition and the discussion. An explanatory introduction leads the mind to what is unknown; a conciliatory introduction prepares the way for a proposition, which may be opposed. Though first in place, the introduction should be the last to be prepared. In college essays and speeches it should always be brief, and may sometimes be omitted, when the proposition can be clearly and appropriately stated without it. Lord Bacon says: “To use too many circumstances, ere one come to the matter, is wearisome; to use none at all, is blunt.”

The first sentence should generally be short, and seldom be a quotation. Though we may with propriety employ the expression of others, we should always endeavor to begin with our own. The introduction should contain forcible thoughts, adapted to awaken interest and attract attention. As the mind of the writer is at this time free from excitement, he should avoid the use of those figures of speech which are appropriate to the warmth of the discussion or the conclusion. A florid introduction often creates a prejudice which no subsequent effort, however able, can overcome.

4. The Conclusion.—The Conclusion or Peroration is that part of a discourse by which it is properly completed. It may be employed to repeat the principal points, to remove doubts or misapprehensions, to explain difficulties, to enlist the sympathies, to strengthen the convictions, or to awaken the conscience. It should be prepared with the greatest care, and never be hastily

written at the end of a long sitting. It presents an opportunity for the use of the most elaborate and effective expressions. The last sentence should generally be long, and have a beauty of thought and a finish of expression, that will cause it to linger in the reader's mind.

NOTE. Read Adams S. Hill's *Principles of Rhetoric*, p. 245. De Mille's *Elements of Rhetoric*, p. 368. Day's *Art of Discourse*, p. 52.

CHAPTER I.

EXPLANATORY COMPOSITION.

I. Explanatory Composition Defined.—The aim of this kind of composition is to impart instruction or give information. This may be done by presenting new ideas upon a theme, by modifying old ideas, or establishing them by new facts. Explanatory composition embraces all kinds of discourse in which the intellect is addressed without recourse to arguments or appeals to the passions. The theme must be so developed as to attract the attention of the reader, and attention can be gained only when the theme is clearly presented to the reader's mind.

II. Clearness.—A theme is clearly treated when in its plan and development it is separated from other themes, or not confounded with them. "Clearness," says Dr. Campbell, "being to the understanding what light is to the eye, ought to be diffused over the whole performance." To secure this quality of style, the writer must have a clear and distinct comprehension of the theme. A theme is clearly comprehended when it can be discriminated from other subjects; it is distinctly comprehended when the attributes of which it is composed can be specified and described.

NOTE. For a discrimination between *clear* and *distinct*, read Thomson's *Outlines of the Laws of Thought*, p. 96, and Stanley Jevon's *Elementary Lessons on Logic*, p. 53.

III. Attributes. — Those marks by which we recognize a subject, and separate it from other subjects, are called *attributes*. Attributes have been logically divided into various classes, only a few of which are important in Rhetoric.

Attributes may be divided into : —

(1) PECULIAR AND COMMON.

A peculiar attribute is one that belongs solely to a subject. Thus, in the proposition, *All scarlet flowers are odorless*, *odorless* is an attribute peculiar to the whole class of scarlet flowers. Peculiar attributes are called *properties*.

A common attribute is one which belongs to several subjects. Thus, in the proposition, *Man is an organized living being*, *organized living being* is a common mark of man.

Attributes may also be classified as : —

(2) ESSENTIAL OR ACCIDENTAL.

An essential attribute is one which cannot be separated from a subject. Thus, in the sentence, *Steel is carbonized iron*, *carbonized* is an essential mark of steel.

An accidental attribute is one which can be separated from a subject. *Polished* is an accidental mark of steel. The sum or aggregate of the essential attributes of a subject connotes its specific nature or essence. The essence of a subject is ascertained by definition.

IV. Definition. — In this connection it is important to notice two kinds of definition, logical and rhetorical. By logical definition we fully enumerate and clearly

distinguish from each other all the essential attributes of a theme. In defining a theme, it is sufficient to give comprehensive attributes without specifying all the attributes. Thus, it is sufficient to define *opacity* as the quality of a body which renders it impervious to the rays of light, without mentioning the attributes of *body*, *impervious*, *ray*, and *light*. Logical definition is the basis of rhetorical, as it denotes the precise meaning of the theme. Rhetorical definition may be regarded as the unfolding of a theme by means of its attributes, properties, or predicates.¹

V. Rhetorical Use of Attributes. — The theme is first presented to the mind of the writer as a whole. His success in developing it will depend upon his ability to ascertain its attributes. A knowledge of all the attributes is necessary only where an exhaustive view of the theme is required. It should be the writer's aim to select those attributes which will yield a uniform and progressive development of the theme. The way in which these attributes are selected and arranged will determine the methods of explanatory composition.

VI. Explanatory Methods. — We shall consider four Methods of Explanatory Composition : —

- (1) Exposition,
- (2) Description and Narration,
- (3) Explication,
- (4) Comparison.

VII. Exposition. — Exposition is that method by which the attributes of a theme are simply *set forth* in

¹ In Argumentative Composition the theme is developed either by predicates or predicate attributes.

order. Exposition may be either partial or complete. Partial exposition develops a theme by means of some of its essential attributes, arranged and coördinated by a common principle of division. Complete exposition develops a theme by means of all its essential attributes, and the principle of division will depend upon the comprehensiveness with which the theme is treated. The first method is more simple, and, for young writers, affords in most cases an adequate development of the theme. The second method is designed for a thorough treatment. The first will be found better adapted to popular use, as definite parts are more readily grasped than comprehensive wholes. The second is less susceptible of a definite outline, and should never be employed unless the writer has a familiar knowledge of the whole subject.

VIII. Themes in Exposition.—Exposition is chiefly used in unfolding scientific themes; but it may include any subject, developed according to its rules. As an example of a theme in partial exposition, take *Sources of German Discontent*. Here the discussion of the subject *German Discontent* is limited by the principle of division,—*Sources*. As an example of a theme in Complete Exposition, take *The Reign of Queen Anne*. Here the principle of division will vary with the mode and range of view. The first is partial, but definite, requiring exact knowledge; the second complete, but vague, demanding comprehensive powers. The form and matter of the theme will generally indicate which of the two methods is to be employed.

IX. Description and Narration.—The attributes of a theme are either simple or complex. Description and Narration develop a theme by means of its complex attributes. These complex attributes are integrant parts, which may be resolved into simple attributes by exposition. For instance, in describing a *landscape*, the meadow, hills, streams, rocks, trees, etc., appear as complex wholes or integrant parts. The meadow, when viewed by itself, is a complex whole; when viewed in its relation to the landscape, it is an integrant part. In description and narration these complex attributes are resolved into simple attributes, which are familiarly known, but in scientific exposition they would be resolved by the technical terms of science.

X. Themes in Description and Narration.—Descriptive themes are developed in their relation to space; narrative themes, in their relation to time.

(1) **DESCRIPTION.**

All natural objects, the conceptions of art, personal or national character, in fact any complex object may be described by resolving its complex attributes in familiar terms. The aim of the descriptive writer should be to make the object described appear as distinct to the imagination of the reader as works of painting or sculpture appear to the eye. Sir Walter Scott, John Ruskin, and William Black furnish instructive examples of this word-painting. By a careful and discriminating study of objects in nature and art, and by diligent practice, those naturally adapted to

this method will acquire the same facility as the artist or the sculptor.

(2) NARRATION.

A theme in Narration is developed by delineating the progress or succession of its events or circumstances, and forms a narrative, biography, or history. The aim of the narrative writer should be to make the reader, as it were, an eye-witness of the event narrated. Thus, in *The Heart of Mid-Lothian*, the narrative of Jennie Dean's pleading before Queen Caroline for her sister's life is so graphically related that the reader is almost made an eye-witness of the scene.

XI. Explication.—By this method a theme is unfolded through one or two of its essential attributes. This method is abstract rather than concrete, and differs from the description of an abstract theme, in developing only one or two of the attributes. By this method *the attributes of the attributes* of a theme are discussed; hence the development is more difficult than that of the previous methods. The attributes selected for discussion should be chosen on account of their importance, and the facility with which they may be developed. Writers employing this method should be neither obscure nor verbose. “As a general rule,” says Richard Grant White, “the higher the culture, the simpler the style, and the plainer the speech.”

To show how the form of themes in Explication differs from that of former methods, take the general subject, *Abraham Lincoln*, and narrow it. *Lessons from the Life of Abraham Lincoln* would be a theme in Partial Exp-

sition. *The Life of Abraham Lincoln*, a theme in Narration. *The Character of Abraham Lincoln*, a theme in Abstract Description. *The Honesty of Abraham Lincoln*, a theme in Explication. Abstract Description and Explication may sometimes intersect. Thus Hume's account of the character of Henry VIII. is explicative, while that of Froude is descriptive. In brief, when the attributes are abstract and comprehensive, and addressed to the mind, the method is explicative; when the attributes are concrete and specific, and addressed to the eye, the method is expositive, descriptive, or narrative. As further examples of themes in explication, take *The Utility to Flowers of their Beauty*, and *The Future of the Literary Calling*.

XII. Comparison.—Comparison is that method of Explanatory Composition which sets forth the resemblances or contrasts indicated by the theme. When the complex attributes which constitute the theme are to be compared or contrasted, they should first be resolved into simple attributes by one of the previous methods, then the simple attributes should be directly compared or contrasted. Thus the comparative theme, *Talent and Genius*, may be developed by first describing Talent, then Genius, and then contrasting the two.

As an illustrative example of a comparative paragraph, take the following from Dr. Johnson's *Comparison of Pope and Dryden*, in his *Life of Pope*: "Poetry was not the sole praise of either; for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden

observes the motions of his own mind; Pope constrains his own mind to his rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller."

Take another example from the *Lacon of Colton*, an author who carries the comparative style to excess. "A prodigal starts with ten thousand pounds, and dies worth nothing; a miser starts with nothing, and dies worth ten thousand pounds. It has been asked which has had the best of it? I should presume the prodigal: he has spent a fortune, but the miser has only left one; he has lived rich to die poor; the miser has lived poor to die rich; and if the prodigal quits life in debt to others, the miser quits it still deeper in debt to himself."

XIII. Selection and Arrangement of Materials.—When the theme has been chosen, the materials obtained by reflection and reading should be selected and the method determined. All materials not connected with the theme must be rigidly excluded, and those employed should be so arranged in the general order of time, place, and importance, that the composition may present to the mind one harmonious whole.

NOTE. Read Hill's *Principles of Rhetoric*, Part II., Book I.; David J. Hill's *Science of Rhetoric*, Book II., Laws of Idea, three chapters; De Mille's *Elements of Rhetoric*, Part IV., Method.

CHAPTER II.

ARGUMENTATIVE COMPOSITION.

SECTION FIRST.

I. Argumentative Composition Defined.—The aim of this kind of composition is to induce or modify belief by means of arguments. In explanatory composition the theme was a single term, either simple or complex, developed by an attribute or attributes; in argumentative composition two or more terms constitute the theme, and this is developed by a predicate or predicates. The terms constituting the theme form a proposition. A proposition is a statement comparing two terms with the view of reducing them to unity, or of deciding that they cannot be so reduced. Thus, in the proposition, *Knowledge is power*, we compare the subject term, *Knowledge*, with the predicate term, *power*, so as assert or prove the *power of knowledge*, and thus unite the two terms in one complex term. Argumentation is the means by which this reduction is effected.

II. Methods of Argumentation.—There are two principal methods of argumentation: first, deductive; second, inductive. Both methods may be either formal or material. Formal or rhetorical deduction or induction applies to the form of the proposition; material or scientific applies to the matter. Thus, from a formal point of view, the proposition may be regarded as con-

sisting of two terms, the subject and the predicate; ¹ materially, it is regarded as a statement which is either true or false.

III. Rhetorical Deduction and Induction.— Regarding the proposition as made up of two terms, the subject and the predicate, the current of thought may be directed either from subject to predicate, or *vice versa*. When the argument is directed from subject to predicate, it is deductive; when it is directed from predicate to subject, it is inductive. In illustration of these two currents of thought, take a simple argumentative analysis of the following proposition:—

Knowledge is power.

(1) **DEDUCTIVE:** Subject to predicate.

KNOWLEDGE: *a.* increases the pleasures of life.

b. brings advantages.

c. enables one the better to discharge the duties of life.

d. prevents weariness.

e. elevates the mind.

f. procures the respect of others.

Therefore, Knowledge is power.

(2) **INDUCTIVE:** Predicate to subject.

LOGICAL FORM: All knowledge is some power.²

POWER CONSISTS IN:

a. health of body.

b. discipline of mind.

c. force of character.

d. enlarged resources.

e. comprehensive views.

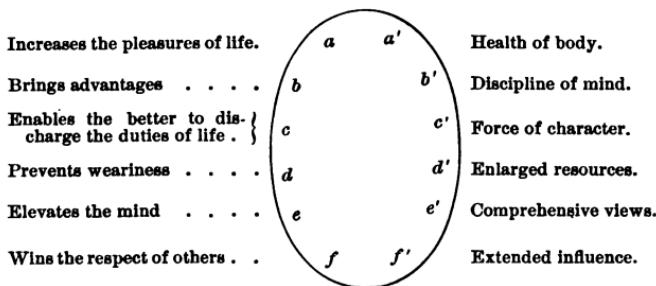
f. extended influence.

All these, as results, may be traced to Knowledge; hence, Knowledge is power.

¹ In this case the copula is assumed.

² This limitation is required that we may limit our inductive analysis to the power that is coextensive with knowledge.

In order to show the relation which these two rhetorical methods sustain to each other, let us arrange this plan in another form : —



This diagram will serve to show that deductive and inductive arguments taken together, constitute, as it were, a complete circuit of thought. Some propositions, however, admit the use of only one of the methods. For instance, in the proposition, *The soul is immortal*, the argument must of necessity be wholly deductive.

Let us take another proposition : —

*Agriculture is a source of civilization.*¹

(1) DEDUCTIVE: Subject to predicate.

AGRICULTURE:

- a. weans man from a nomadic life.
- b. draws his mind away from such customs as love of hunting, etc.
- c. accustoms him to regulate his activity according to the demands of the season and the temperature.
- d. brings tranquility to the mind.
- e. makes him better acquainted with the powers of nature.
- f. enables him to acquire more methodical habits of life.

Hence, Agriculture is a source of civilization.

¹ Adapted from Zander's *Outlines of Composition*.

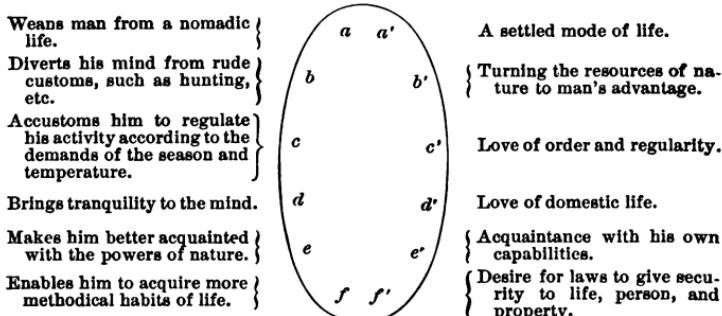
(2) INDUCTIVE: Predicate to subject.

CIVILIZATION CONSISTS IN :

- a. a settled mode of life.
- b. turning the resources of nature to man's advantage.
- c. love of order and regularity.
- d. love of domestic life.
- e. acquaintance with his own capabilities.
- f. desire for laws to give security to life, person, and property.

These elements of civilization as effects, may be traced to Agriculture as a cause; hence, Agriculture is a source of civilization.

This proof may also be arranged to show the relation of the two methods:—



NOTE. The rhetorical method of argumentation is the easiest and most natural mode of proof, provided the proposition is expressed in a logical form. For effective use of this method a thorough knowledge of the logical proposition is required so that the relation between the subject and predicate may be understood. For elementary practice, however, the examples given above and those to follow may afford an adequate presentation of the subject.

The reason for grouping the two kinds of arguments around a circle or an ellipse is to show that deductive and inductive arguments, taken together, constitute a complete circuit of proof.

IV. Scientific Induction and Deduction.

(1) Take the following proposition:¹ *Five points which have been observed in the orbit of the planet Mars are situated in the arc of an ellipse.*

The fact stated in the predicate of this proposition, is referred to some cause or combination of causes. This reference is known from the Law of Universal Causation, stated by Mill as follows: "Every phenomenon is related in a uniform manner to some phenomena that co-exist with it, and to some that have preceded, or will follow it." So far as we know the combination of causes which determines the position of the planet is the attraction of the sun, and the continued effects of the initial velocity. But whenever this combination of causes and no other is in operation, the same effect will invariably follow. This sequence is known from the Law of Nature's Uniformity, which may be stated as follows: "When similar antecedents and no other are introduced, similar consequents will invariably follow." Hence, it may be inferred that all other points in the orbit of the planet Mars are situated in an ellipse, and that in all future revolutions a similar orbit will be described. This is a simple illustration of Scientific Induction. It will be carefully noted that the current of thought is directed from predicate to subject.

(2) Take the proposition: *The scarlet geranium is odorless.*

We know by previous induction that all scarlet flowers are odorless. The geranium in question is a scarlet flower; hence, the scarlet geranium is odorless.

¹ Adapted from Fowler's *Deductive Logic*.

Here the current of thought or course of argument is directed from the subject, "all scarlet flowers," and we argue from the general to the particular from all scarlet flowers to the scarlet geranium, by virtue of the Deductive Law: "Whatever is true of a class is true of each individual of that class." This is a simple illustration of Scientific Deduction. Here also let the direction of the current of thought be carefully noted.

V. The Two Methods Contrasted. — There is a marked difference between these two methods of argumentation. By the Deductive Method the current of thought is directed from subject to predicate, from a general law to a particular fact, from cause to effect, from condition to conclusion, from reason to consequent. By the Inductive Method the current of thought is directed from predicate to subject, from a particular fact to a general law, from effect to cause, etc.

VI. Deductive Arguments Classified. — These are divided into two classes: —

- (1) The Positive.
- (2) The Probable.

VII. The Positive. — The sole cause of an effect, the only condition of a conclusion, and the sufficient reason of a consequent are positive arguments. Whately says: "As far as any cause, popularly speaking, has a tendency to produce a certain effect, so far its existence is an argument for that effect. If the cause be fully sufficient and no obstacle intervene, the effect in question follows certainly, and the nearer we approach (to) this the stronger the argument."

For example, if the night is clear and calm, and the atmosphere is moist, we infer that the dew will fall.

If the sun shines on a foggy morning, we infer that all traces of mist will soon disappear.

If either Nero or the early Christians were responsible for the burning of Rome, we infer from the emperor's character that he instigated that infamous deed.

VIII. The Probable.—When arguments come short of absolute certainty they are called *probable*. As the probable argument approaches the certainty of the positive, it is called *plausible*. “Probability,” says Campbell, “is a light darted on the object from the proofs; plausibility is a native lustre, issuing directly from the object. The former is the aim of the historian, the latter of the poet.” For example, in the last war between France and Germany, the thorough discipline of the German troops, the knowledge, skill, and experience of their officers, made it highly probable that they would be victorious.

IX. Inductive Arguments Classified.—These include the Sign¹ and the Example. By the Sign we argue from part to whole;² by the Example we argue from part to kindred part. As an instance of the Sign argument, the sailor from the increasing blue of the water infers the increasing depth of the ocean. In the trial of the Knapp brothers at Salem, for the murder of Mr. White, Mr. Webster argued, from the fact that the house had been entered without violence, that the mur-

¹ The *σημεῖον* of Aristotle.

² This argument forms a connecting link between Deduction and Induction, as the current of thought may be directed either way.

derers must have conspired with someone within. As an instance of the example, we argue that, as tin is a good conductor of furnace heat, zinc, another *non-radiating* metal, will also be a good conductor. Also, the naturalist, having discovered the constituents of a given plant, infers that another of the same species will have the same constituents.

X. Sign Arguments Subdivided. — These may be subdivided as follows: —

- (1) Arguments from Testimony.
- (2) Arguments from the Calculation of Chances.
- (3) The Cumulative Argument.

XI. Arguments from Testimony. — These are a species of sign, in which the current of thought is directed from the consequent or fact to be proved to the reason or means of proving it. Thus, in a trial for forgery, the facts to be proved are consequents of the preceding facts of the forgery, or, in other words, the commission of the crime is the sole reason of the facts adduced. Hence, an argument naturally deductive, when used as testimony, would be regarded as a consequent and formally considered inductive. To illustrate this somewhat difficult feature of the nature of testimonies, the facts in evidence as to the previous character of the forger may be regarded as consequents of the crime as an antecedent.

XII. Testimony and Authority. — We should be careful to discriminate between Testimony and Authority. Testimony is evidence concerning matters of fact; Authority is evidence concerning matters of opinion.

In estimating the value of testimony, we consider the trustworthiness of the witness, and the probability of the fact attested ; in consulting authority, we depend on the knowledge or belief of the witness, his accuracy and his judgment. Both kinds of evidence are employed in civil and criminal courts and in argumentative writings.

XIII. The Calculation of Chances.—The aim of this argument is to determine the probability of the occurrence of an uncertain event. The term "probability" as here used is equivalent to chance or expectation. Chance is the degree of belief with which we expect the occurrence of one or more from two or more uncertain events. Uncertain events are those in which we discern no law to determine the occurrence of one rather than another. The movement of thought is not from a single consequent to a single antecedent, nor from a consequent to a number of antecedents, each or all of which may determine it; but from one or more of a number of consequents to one or more of a number of antecedents. We may thus pass from certainty against the occurrence of an event, through a series of fractional degrees of probability, to certainty that an event will happen.

XIV. The Law of Calculation.—In a case of simple probability the law of calculation is thus stated: The probability of the occurrence of an uncertain event is represented by the number of chances favorable to an event divided by the whole number of chances. Thus, the chance of drawing an agate from a bag con-

taining four agates and five marbles would be four-ninths, or four in favor to five against.

NOTE. The student may consult Thomson's *Outlines of the Laws of Thought*, p. 297, Am. Ed.; Whately's *Elements of Rhetoric*, Part I., Chap. II., § 5; and Venn's *Logic of Chance*.

XV. The Cumulative Argument.—This may be regarded as a resultant arising from the combination of sign arguments. These are separately of little weight, but, when united in a cumulative series, irresistibly tend to prove a proposition. For example, to prove that Sir Philip Francis was the author of the Letters of "Junius," the following arguments are adduced:—

He wrote a similar hand.

He made similar mistakes in correcting proof-sheets.

He made the same anomalous use of words.

He employed similar figures.

He ceased to write at the same time.

These arguments, though separately of little value, when combined, irresistibly tend to prove that Sir Philip Francis and "Junius," who agree in so many points, must be one and the same person.

NOTE. See Hill's *Principles of Rhetoric*, p. 198.

CHAPTER II.

SECTION SECOND.

ARGUMENTATIVE COMPOSITION COMPLETED.

I. Arguments from Example.—In these arguments the current of thought is directed first from part to kindred part, and second from part to whole. There are two sub-divisions:—

- (1) That in which many objects (parts) resemble each other in few properties.
- (2) That in which few objects (parts) resemble each other in many properties.

Representing these like parts as subjects, and their properties as predicates, we may have:—

- (a) The case in which few predicates may be affirmed of many subjects.
- (b) The case in which many predicates may be affirmed of few subjects.

The first is called the argument from Induction; the second, the argument from Analogy.

II. Induction.—In induction the current of thought is first from part to like part, and second from part to whole. For instance, the chemist, by experiment, ascertains that soda, when subjected to the voltaic current, yields the metal Sodium; he then, by another experiment, ascertains that potash, when subjected to the same

current, yields Potassium. He then infers that another alkali, or even an alkaline earth, subjected to the same current, will yield its kindred metal. But the chemist can draw this inference only on grounds which are equally applicable to all alkalis and alkaline earths when subjected to the same circumstances, and he can make the same assertion of any alkali or alkaline earth, and hence of all. Thus it is evident that Induction is an inference both of the unknown from the known, and of the general from the particular.

III. Inductive Methods.¹ — To ascertain the cause of any phenomenon, the scientist endeavors to separate that cause from all its accompaniments. To effect this separation, the following methods are employed: —

(a) **The Method of Agreement.** — If two or more cases of a phenomenon under investigation have but one circumstance in common, that circumstance is the cause (or the effect) of the phenomenon. For instance, whatever the difference in race or in personal character, a residence in the tropics is accompanied by a weakening of body or mind, or of both; hence, extreme heat is a cause of the deterioration of the human race.

(b) **The Method of Difference.** — If a case where a phenomenon occurs and a case where it does not occur agree in every circumstance but one, this one occurring only in the first case, this circumstance is the cause, or a part of the cause, of the phenomenon. Thus we know that heat is the only cause of the conversion of

¹ Adapted from Bain's *Logic*.

ice into water, because water and ice agree in every circumstance but this.

(c) **The Method of Residues.**—Withdraw from any phenomenon the part, which previous induction has shown to be the effect of a certain cause or certain causes, and the residue of the phenomenon is the effect of the remaining cause or causes. The following instance is taken from Bain's *Rhetoric*: Knowing the sentiments and views of three men in a partnership of four, we can allow for the actions that would result from them; and if there be anything left unexplained, we attribute that to the fourth.

• (d) **The Method of Concomitant Variations.**—A phenomenon which varies in any manner whenever another phenomenon varies in some particular manner, is either a cause or an effect of that phenomenon, or is causally connected with it. Thus, in the thermometer every sensible increase or decrease of temperature is accompanied by a sensible increase or decrease of volume of mercury in the tube. Hence, we conclude that the volume of the mercury is invariably dependent on the temperature of the atmosphere, or, in other words, increase or decrease of heat is the cause of increase or decrease of volume.

IV. Analogy.—Analogy is an imperfect induction, by means of which we can argue from part to kindred part, but not from part to whole. If two objects resemble each other in having certain properties, and one of these objects possesses a property which we do not know that the other possesses, we argue that the second does possess this property, because it resembles the first

in having the other properties. Or we may make several assertions or predication of two subjects, and argue that another assertion or predication, which we know to be true of the first, and do not know to be true of the second, is true of the second by reason of the truth of the previous predication. For instance, Mr. Fox argued that, however bad the rulers of the French Revolution may have been, they were no worse than their predecessors; for their measures were carried out upon Bourbon principles, and after the Bourbon manner. Yet, as the English never scrupled to treat with the Bourbons on account of the latter's rapacity, so they ought not to refuse to treat with the Republican imitators of the Bourbons.

On the other hand, if two objects are dissimilar, we may argue that, if one of them possesses a certain property, the other does not, on account of their dissimilarity. Thus, on account of the dissimilarity between the earth and the moon, we may argue that the latter is not inhabited.

V. The Value of Analogy.—The value of this argument depends on the ratio of the ascertained resemblances to the ascertained differences, and to all the properties of the objects compared. If the resemblances are numerous, the differences few, and if we are acquainted with a sufficient number of properties in the objects compared, the argument may be forcible; but if the ascertained differences almost equal the resemblances in number, and there are in the compared objects properties with which we are unacquainted, the argument may be weak.

VI. Examples Distinguished.— Examples used for proof should be carefully discriminated from those employed for illustration. The former are logically related to the subject; the latter may have but little logical connection with the subject. Illustrative examples may be introduced into all essays and orations to relieve the tedium of discourse. Imaginative examples are as useful as real, both for proof and illustration, provided they are probable and natural.

VII. Refutation.— An important feature of argumentative composition is the refutation of arguments opposed to the proposition we advance. If these arguments are strong and properly adduced, we should endeavor to meet them with stronger proofs. If they are inadmissible they should be so regarded; if they are specious or illogical, they should be exposed and set aside. To be a successful disputant, one needs a familiar knowledge of logic or the art of reasoning, a thorough study of the best argumentative writers, and constant practice.

VIII. Fairness.— Whether the object of the argumentative writer is proof or disproof, fairness should characterize all his arguments. The simple statement of an honest man is more convincing than the oath of a deceiver. He who unfairly maintains a proposition will sooner or later make an impression, either that he has a bad cause, or that the cause has a bad advocate. If prejudice against a speaker once gets possession of an audience, he will lose his cause however eloquent he may be.

IX. Use of Arguments.— Arguments should never be employed unless absolutely needed, as time is too valuable to waste in trying to prove what every one assumes. It has not unfrequently happened that unquestioning faith has given way to doubt from unwise attempts to prove a statement, which had been confidently accepted as true. Dr. Campbell says: “By proving, the speaker supposes it questionable, and, by supposing, actually renders it so to his audience; he brings them from viewing it in the stronger light of certainty to view it in the weaker light of probability; in lieu of sunshine, he gives them twilight.”

Only those arguments should be employed which bear directly upon the point to be proved, and tend to induce conviction. As, in former times, arrows shot wildly into the air were often returned by practised archers with deadly precision; so arguments loosely employed may be turned by wily opponents to the ruin of a cause.

X. Arrangement of Arguments.— Arguments should be so arranged that one may lead directly to another, and an unbroken connection be maintained from first to last. Beginning with the less forcible, they should gradually increase in strength until the closing proof is irresistible. Weak arguments may sometimes be preceded and followed by strong, but into a brief essay or oration no weak argument should be introduced. If valid arguments are wanting, it is far better to employ illustrations, since a forcible illustration is more convincing than a weak argument.

XI. Plan of an Argumentative Discussion.

THEME: The United States Government should not restrict Chinese Immigration.

INT.: Reasons for enacting the law.

DIS.:

(1) **DEDUCTIVE:** Subject to predicate.

- a. All men are created free and equal.
- b. All men are entitled to life, liberty, and the pursuit of happiness.
- c. All have the right to engage in any labor which does not conflict with the laws of the land.
- d. All are entitled to the results of their labor.
- e. Competition is the life of trade.
- f. Foreigners may eventually become citizens.

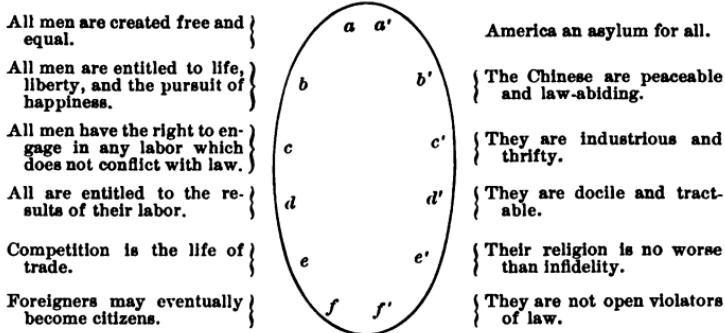
(2) **INDUCTIVE:** Predicate to subject.

- a. America an asylum for all.
- b. The Chinese are peaceable and law-abiding.
- c. The Chinese are industrious and thrifty.
- d. The Chinese are docile and tractable.
- e. Their religion is no worse than infidelity.
- f. They are not open violators of law.

Therefore, the United States Government should not restrict Chinese Immigration.

Con.: The law restricting Chinese immigration should be repealed.

This plan may be arranged to show that the two methods of argumentation constitute a circuit, or logical whole, of proof:—



XII. Argumentative Introduction and Conclusion. — The introduction should be devoted to the consideration of opposing arguments unless they are to be met in detail, to banishing all prejudices, and preparing the hearer for a favorable reception of the proposition and discussion. The proposition should not be stated at first, if it is one that will probably be received with opposition or distrust.

The conclusion may be best devoted to repeating the strong points of the argument, and to endeavoring in the fewest words to banish doubt, and enforce the truth upon every mind.

CHAPTER III.

PERSUASIVE COMPOSITION.

I. Persuasive Composition Defined.—The aim of Persuasive Composition is to influence the will by means of motives. The aim of Explanatory Composition was to impart instruction, of Argumentative to create conviction, while that of Persuasive Composition is to induce action by influencing the will.

II. Influence of the Will.—“In order that the will may be influenced,” says Whately, “two things are requisite; viz., that the proposed object should appear desirable, and that the means suggested should be proved conducive to the attainment of that object.” An object cannot be made to appear desirable until it has been fully explained, nor can the means of attainment be proved adequate without arguments: so that Persuasive Composition depends upon Explanatory and Argumentative. It is only when interest has been awakened, and conviction produced, that the emotions and passions are aroused which induce activity of the will.

III. Principles of Action.—The mind is so constituted that it has principles which excite activity, and also different principles which regulate that activity. The first may be called Sources of Human Action; and the second, Guides of Human Action. The first

include Instinct, Emotion, Desire, Affection, and Passion. The second comprehend Reason, or a regard to what is advantageous, and Conscience, or a regard to what is right.

IV. Persuasion ; An Appeal to the Principles of Human Action.—Explanatory or argumentative composition may show or prove to the mind that it ought to act; but the will must be aroused to make it act. The principles of human action move the will, and the will moves to action. Persuasion is the method by which these principles are employed, and we may group them under the general term,—emotions. The writer must have the emotions he wishes to excite, and then his inspiration will move his readers. This fact leads us to consider both the emotions of the speaker and those of his audience.

V. Emotions of the Speaker ; Sincerity.—The persuasive speaker cannot succeed without real feeling. He may not always show it; but when the nature of the occasion permits him to yield to the sway of his emotions, he must be careful to shun exaggeration. As Hamlet says to the player: “In the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance which will give it smoothness.” Yet, if in the drama, the actor must be so absorbed in his part as to lose, so far as possible, his own personality, how much more must the orator have those emotions, which he seeks to inspire in the hearts of his hearers.

VI. Repression.—There are occasions where the speaker should repress his feelings. By so doing he

may arouse the passions of his audience, as they naturally become indignant at his apparent want of feeling upon a theme which they think demands so much emotion. He must carefully guard against arousing their indignation to such a degree as to weaken that sympathy which should always exist between him and his hearers, as upon this depends all persuasive force.

VII. Sympathy.—The persuasive speaker must win and retain the sympathy of his audience. He must not be so in advance of their feelings, nor so opposed to them, nor so behind them as to lose their good-will. By gaining their respect and their sympathy he can command their attention and secure their obedience.

VIII. Opposition.—It may sometimes be as necessary for the persuasive speaker to excite opposition against another, as to awaken sympathy in his own behalf. One way of doing this is to depreciate his opponent's knowledge, abilities, or character; yet, personalities should never be resorted to even in self-defence. A better method is to employ *Innuendo*, or else use *Irony* or *Sarcasm*. By far the best way is to discuss themes solely in their relation to the point at issue, and under no circumstance, however base the assault may be, condescend to reply to personal attacks. "The unjust epithet," says Holyoake, "is as the boomerang, which comes back, striking them who throw it; those who have the strong patience have found that exactness, cogency, and manifest fairness were a greater power for conviction than outrage."

IX. Feelings of an Audience.—Reid defines feeling as the internal act or emotion which produces a

consciousness of pleasure or pain. The persuasive speaker aims to excite pleasurable or painful feelings, as these are the principles of human action. Feeling makes one brotherhood of the whole human family. "The craving for sympathy," says Hare, "is the common boundary line between joy and sorrow." The speaker will learn to employ different motives with different audiences, but the adaptation of the means to the end is always the same.

X. The Use of Motives. — "By motive," says Jonathan Edwards, "I mean the whole of that which moves, excites, or invites the mind to volition, whether that be one thing singly or many things conjunctively. Many particular things may concur and unite their strength to induce the mind, and when it is so, all together are, as it were, one complex motive." From a rhetorical point of view the motives employed in persuasive composition are either explanatory, argumentative, or inducing proper. Explanatory motives are used to unfold the nature of the subject, and present its claims to the attention of the hearer. Convincing motives bring the theme home to the heart and conscience by presenting the necessary proofs. Inducing motives drawn from the principles of action, classified above (III.), tend to influence the will to act in view of the theme presented.

XI. Persuasive Oratory. — The orator, by thus exciting the emotions of an audience, may arouse such enthusiasm as to make them willing to undergo hardship even in a bad cause; or he may quiet the angry feelings of a mob by the pacifying influence of his words. As the leader of an orchestra brings out at

the right moment not only the light melody but also the deep harmony of his instruments, so the orator, by appropriate thoughts, well-adapted tones of voice, and suitable gestures, develops both the mirth and sorrow of the audience.

XII. Plan of a Theme in Persuasion.

THEME: The Importance of Mental Discipline.

(1) **INTRODUCTION:** The untrained mind.

(2) **DISCUSSION:**

<i>A. EXPLANATORY MOTIVES</i>	<i>a. to develop the mental powers.</i>
	<i>b. to enable the mind to acquire knowledge.</i>
<i>B. CONVINCING MOTIVES</i>	<i>c. knowledge is power.</i>
	<i>d. power brings influence.</i>
<i>C. INDUCING MOTIVES</i>	<i>e. influence brings honor and emolument.</i>
	<i>f. honor brings fame.</i>

CONCLUSION: A good name immortal.

NOTE. The plan in Persuasive Composition will vary according to the theme. In the discussion of some themes no explanatory motives will be needed; in the treatment of other themes no argumentative motives may be required; and there are other themes in the development of which neither explanatory or argumentative motives may be necessary. The discussion in Persuasive Composition is therefore more varied than in the other kinds.

XIII. The Persuasive Introduction and Conclusion.—The persuasive introduction should always indicate that the speaker is calm and self-possessed. However exciting the theme, he should be so complete a master of the occasion as to be entirely at his ease. A few direct statements within the range of the dullest comprehension should prepare the way for the discussion.

The persuasive conclusion should be impassioned, and may sometimes be vehement. Here the speaker should gather together all his motives into a few impressive periods, and by a thorough acquaintance with rhetorical rules and an unconscious obedience to them, should attract all by his naturalness and ease. As the influence of the orator is the greatest of human powers, his preparation should be most careful and complete. Mere brilliancy of effort may dazzle for a while, but continued toil is the surest precursor of genuine success.

II.

PRACTICE IN COMPOSITION.



PRACTICE IN COMPOSITION.

PART FIRST.

GENERAL SUBJECTS TO BE NARROWED TO THEMES.

Recreation. Literature. Wealth. Self-Control. Benevolence. Scholars. Extravagance. Immigration. Gold. Library. Genius. Character. Authorship. Liberty. Pleasure. Nature. Danger. Method. Society. Labor. Freedom. Competition. Adversity. Colonists. Exposition. Prejudice. Ivanhoe. Irving's "Sketch Book." Art. Progress. Self-Reliance. Rasselas. America. Colonel Newcome. Middlemarch. Travel.

NOTE. In courses of instruction in which themes are not assigned by instructors, it is an agreeable and instructive exercise to place on the board a general subject and have the class by suggestion narrow the subject into various themes. The themes thus produced can be then assigned to different divisions, and the work of composition varied.

PART SECOND.

CLASSIFIED THEMES.

I. Themes in Partial Exposition.

Advantages of Recreation.

Pleasures of Literature.

Sources of National Wealth.

Benefits of Self-Control.

Modern Methods of Benevolence.

Responsibilities of Scholars.

- American Tendencies to Extravagance.
- Evils of Immigration.
- Uses of Gold.
- Uses of Public Libraries.
- Infirmities of Genius.
- Excellences of the Puritan Character.
- Miseries of Authorship.
- Blessings of Liberty.
- Pleasures in Contemplating Nature.
- Dangers that Threaten our Republic.
- Advantages of Method.
- Distinctions in Society.
- Rewards of Literary Labor.
- Struggles for Civil Freedom.
- Advantages of Competition.
- Uses of Adversity.
- Grievances of the American Colonists.
- Distinguishing Traits in Colonial Character.
- Benefits derived from the National Exposition.
- Evils of Prejudice.
- Historic Features in Scott's "Ivanhoe."
- Personal Characteristics in Irving's "Sketch Book."
- Uses of Art.
- Evidences of American Progress.
- Advantages of Self-Reliance.
- Moral Lessons from "Rasselas."
- Evidences of Decline in America.
- Elements of Moral Excellence in the Character of Colonel Newcome.
- Social Faults Illustrated in "Middlemarch."
- Benefits of Travel.
- Changes of Fashion.
- Causes of National Decline.
- Social Dangers from the Working Classes.

Lessons of Contentment from the "Vicar of Wakefield."

Moral Traits in Jewish Character as Delineated in "Daniel Deronda."

Glimpses of Old Dominion Life from "The Virginians."

Perils of Colonial Life as Indicated by Cooper.

Attractive Features in the Philosophy of Hypatia.

Illustrations of Anglo-Saxon Character Drawn from "Ivanhoe."

Causes of Commercial Decline.

Advantages of a National Bankrupt Law.

Peculiarities of the Lake Poets.

Provincial Characteristics as Illustrated in "Old Town Folks."

Natural Traits in the Character of Wilkins Micawber.

Claims of the Indians to Government Protection.

Prospects of the Revival of Business.

Evils of Emigration.

Characteristics of the English Novel.

Incentives to Literary Exertion.

Reforms Suggested in "Oliver Twist."

Heroic Features in the Character of Quentin Durward.

Benefits of Industry.

Evils of Idleness.

Summer Sports in the Country.

Winter Amusements in Cities.

Shop Windows at Christmas Time.

Habits of Economy.

Advantages of Travel.

Temptations of Riches.

Dangers of Trades Unions.

Benefits of Application.

Friendships of Literary Men.

Advantages of Muscular Exercise.

Physical and Moral Perils of Muscular Exercise.

Methods of Ventilation.

Effects of Machinery upon Manual Labor.

Injuries of Stimulants.
Evils of Centralization.
Advantages of Modern Inventions.
Uses of Coal.
Sources of Corruption in Civil Offices.
Elements of Success in Life.
Dangers of the French Republic.
English Ideas of America.
Traits of Moral Rectitude in the Character of Sir Gibbie.
Sketches of English Scenery from the "Idylls of the King."
Peculiarities of Queen Elizabeth as represented in "Kenilworth."
Elements of Popularity in the Character of Sir Roger de Coverley.
Fallacies of Free Trade.
Wrongs of the English Workingmen as Portrayed in "Alton Locke."
Personal Traits of Byron in "Childe Harold."
Moral Defects in the Character of Coriolanus.
Benefits of Mechanical Exhibitions.
Improvements in Agriculture.
Causes of Nihilism in Russia.
Methods of Reform in the Civil Service.
Scenes of London Life from the "Fortunes of Nigel."
Admirable Traits in the Character of Deerslayer.
Impressions of English Society from "Felix Holt."
Hardships of the New England Settlers.
Washington's Discouragements in the Revolutionary War.
Perils of Aërial Navigation.
Persecutions of the Jews.
Incidents of the Author's Life in Dickens' Novels.
Elements of Modern Progress Attributable to Christianity.
American Impressions of English Life.
Evidences of Progress in Household Art.

- Early Struggles of Phillip Beaufort.
- Popular Prejudices against Education.
- Dickens' Caricatures of English Schools.
- Commercial Facilities resulting from Inventions.
- Irving's Representations of the Dutch Settlers.
- Defects of English Colonial Rule.

II. Themes in Narration and Description.

Autumn Days in the Country.
The First New England Thanksgiving.
The Field Sports of England.
The Natural Advantages of the United States.
The Perils of Frontier Life.
Social Customs of the Last Century.
The Old Fashioned Corn-husking.
The Puritan Sabbath.
The Sinking of the *Alabama*.
The Lord Mayor's Show.
Pope's Garden at Twickenham.
Historic Memories of Holyrood.
The Leaning Tower at Pisa.
The Wayside Inn.
Raphael's Cartoons: *a.* Paul Preaching at Athens.
b. The Miraculous Draught of Fishes.
The Eve of St. Agnes.
The Siege of Vicksburg.
The Battle of the Boyne.
Wordsworth at Grasmere.
The Rural Life of Cowper.
Sir Walter Scott at Abbotsford.
Gertrude of Wyoming.
The Deserted Farm.
The Yule-tide.
Bartholomew Fair.

Voltaire at Ferney.
The Battle of Hastings.
The Falls of Niagara.
The Battle of Flodden.
Raphael's "Transfiguration."
Guido Reni's "David with the Head of Goliath."
The Character of Richard the Lion-hearted.
Froude's "Henry VIII."
The Battle of Bannockburn.
The Siege of Yorktown.
The Massacre at Fort Griswold.
The Field of the Cloth of Gold.
Raleigh's Visit to Spenser.
Milton's Life at Cambridge.
The Imprisonment of James I. of Scotland.
The Mysteries at Chester.
The Battle of Lützen (1813).
The Siege of Saragossa.
The Battle of Trenton
The Surrender of Burgoyne.
The Gypsies in "Guy Mannering."
The Hall of Ebliis ("Vathek").
Sir Walter Scott's Fenella ("Peveril of the Peak").
The Signing of the Magna Charta.
The Holy Coat of Treves.
The Battle of Trafalgar.
The Battle of Marston Moor.
Peter the Great in England.
The Festival of Shrove Tuesday.
The Sicilian Vespers.
Jennie Dean's Journey to London ("Heart of Mid-Lothian").
The Battle of Naseby.
The Martyrdom of Joan of Arc.
The Siege of Rochelle.

A Spanish Bull-fight.
The Shrine of St. James at Compostella.
The Battle of the Nile.
The Veiled Prophet of "Lalla Rookh."
The Mystery Play at Monaco.
The Carnival at Rome.
The Spanish Armada.
The Tower of London.
The Battle of Bosworth.
The Yule-tide.
The *Constitution* and the *Guerierre*.
A Roman Triumph.
Horace Walpole at Strawberry Hill.
The Massacre of St. Bartholomew.
Farragut at New Orleans.
The Battle of Monmouth.
The Massacre of Wyoming.
Bryce's Ascent of Mount Ararat.
The Discoveries at Mycenæ.
The Home Life of Charlotte Brontë.
Parliamentary Eloquence in the 18th Century.
The Statue of Memnon.
Industrial Migration.
The Sensational Novel.
Academic Patriotism in the American Revolution.
Early English Pilgrimages.
Windsor Castle.
The Ruins of Kenilworth.
The Battle of Malvern Hills.
The Children's Crusade.
The Battle of Balaklava.
Irving's Visit to Abbotsford.
The Bombardment of Copenhagen.
Da Gama's Voyage to India.

The Suez Canal.
The Alhambra.
The Battle of Fredericksburg.
The Execution of John Brown.
The *Kearsarge* and the *Alabama*.
The Roman Catacombs.
The Siege of Rouen.
The Battle of Leipsic (1815).
The Popish Plot (1678).
The Siege of Antwerp (1576).
The Gunpowder Plot (1605).
A Barricade at Paris.
Banishment of the Acadians.
The Bombardment of Tripoli.
The Kremlin of Moscow.
The Siege of Lucknow (Sepoy Rebellion, 1858).
Garibaldi's Retreat from Rome (1848).
The Battle of Otterburn (1388).
The White Lady of Avenel ("The Monastery").
Rescue of the Vaudois.
Franklin's Mission to England (1760).
Palace of the Vatican.

III. Themes in Explication.

The Perseverance of Columbus.
The Industry of Sir Walter Scott.
The Old Age of Milton.
The Poverty of Goldsmith.
The Wealth of Samuel Rogers.
The Decline of Monarchical Power in Europe.
The Personal Character of Lord Bacon.
The Patriotism of Milton.
The Naturalness of Burns.

Education the Nurse of Liberty.
Steam as a Motive Power.
Autumn the Symbol of Death.
The Child the Father of the Man.
The Influence of Climate upon Character.
The Courage of Edith Christison.
The Power of True Manhood.
Civil Government a Burden.
Exile as a Mode of Punishment.
“The Pilgrim’s Progress” the Fruit of Bunyan’s Life.
The Youth of Shakespeare.
The Humble Origin of Great Men.
Agriculture the Foundation of Manufactures.
The Descriptive Power of Sir Walter Scott.
Scottish Life in the Poetry of Burns.
The Idea of Art in Homer.
The Individuality of Shelley.
The Youth of Schiller.
The Moral Character of Cromwell.
The Satirist a Historian of his Times.
“Conscience, the Oracle of God.” Byron.
Poetry as a National Power.
Action the Test of Character.
The Friendship of Byron and Shelley.
The Power of Early Impressions.
Necessity the Mother of Inventions.
“Words the Fortresses of Thought.” Sir W. Hamilton.
Bryant as a Poet of Nature.
Sincerity as an Element of Success.
Employment Essential to Health.
Washington as a Civilian.
Moral Tendency of the Physical Sciences.
The Style of Macaulay.
The Style of Froude.

The Style of Washington Irving.
Charles Sumner's Loyalty to Principle.
Wordsworth the Poet of Contemplation.
Southey's Descriptive Power.
Pope as a Satirist.
Patience the Soul of Peace.
Memory the Nurse of Hope.
Cooper's Representation of Indian Character.
Tennyson's Love of Nature.
The Beauty of Ruskin's Style.
The Ingenuity of Benvenuto Cellini.
The Statesmanship of Richelieu.
Macaulay's Political Honesty.
Luther's Moral Courage.
The Genuineness of Ossian's Poems.
Music as an Amusement.
Improvement the Idol of the Age.
Ridicule as a Test of Truth.
Lord Macaulay as a Reader.
The Sensitiveness of Keats.
Surrounding Influences as Means of Culture.
The Ministry of Physical Science.
Moral Earnestness in Character.
The Style of Dryden's Prose.
Sir Walter Scott's Analysis of Character.
Shakespeare as a Humorist.
Thomas Hood as a Moralist.
The Wit of Charles Lamb.
The Perseverance of James Watt.
Macaulay's Prejudice.
Cant of the Puritans.
Courtesy as a Moral Virtue.
Cowper's Love of Country Life.
Naturalness as a Trait of Character.

James Boswell as a Biographer.
Curiosity as an Incentive to Labor.
Prejudice a Hinderance to Progress.
Ruskin's Championship of Turner.
The Sanity of Hamlet.
Milton's Love of Music.
The Wisdom of Toleration.
The Spirit of Modern Criticism.
Imagination the Guide to Discovery.
The Statesmanship of Burke.
The Supernatural in Shakespeare.
Lord Jeffrey's Criticism of Wordsworth.
The Mental Influence of Great Events.
Eloquence the Painting of Thought.
Truth the Standard of Excellence.
The Value of Personality.
Quietness as a Power.
The Decline of Good Manners.
Pope Representative of Classical Art.
Controversy Contributive to Progress.
Art Indicative of Progress.
The Influence of Caricature.
Poetry Conservative of the Beautiful.
The Literary Influence of Speculative Thought.
The Reality of Duty.
Charles Kingsley as a Moralist.
Discontent an Incentive to Inquiry.
The Obligation of Citizenship.
The Mission of Genius.
Literature Indicative of National Progress.
Duty as a Motive.
The Sentimentalism of Cowper.
The Perseverance of Palissy.
The Utility of Art.

George Stephenson's Honesty and Determination.
Cardinal Richelieu's Ambition.
Cowper as a Letter-Writer.
Webster's Defence of the Constitution.
The Wit and Eloquence of Curran.
Cervantes the Soldier and the Writer.
The Politeness of Lord Chesterfield.
The Courage of Lord Nelson.
The Cynicism of La Rochefoucauld.
The Misanthropy of Carlyle.
Cheerfulness as a Duty.
Absenteeism in Ireland.
The Generalship of Washington.
Lafayette's Devotion to the Cause of the American Colonies.
Bayard Taylor as an Observer.
The Political Administration of John Calvin.
The Generalship of Wallenstein.
Hugh Miller's Acquirement of Science.
The Imperialism of Louis XIV.
Carlyle's Conception of Heroism.
The Simplicity and Purity of Longfellow's Style.
The Energy of Luther.
Thoreau's Experiment at Walden.
Grote as a Student of History.
The Personal Influence of Arnold of Rugby.
The Financial Ability of Alexander Hamilton.
Josiah Wedgwood as Inventor and Manufacturer.
Wordsworth's Conception of Poetry.
The Fickleness of Miss Romayne ("Shandon Bells").
Anthony Trollope's Method of Literary Work.

IV. Themes in Comparison.

Natural and Acquired Ability.
The Comparative Value of Iron and Gold.
Foreign and Domestic Commerce.
The Cavalier and the Puritan.
Waterloo and Sedan.
The Stage Coach and the Locomotive.
The Uses and Abuses of Fashion.
Capital and Labor.
Ambition the Spur of Noble Minds, the End and Aim of Weak Ones.
Use and Beauty.
“The young live forwards in hope, the old live backwards in memory.”
“Subtlety may deceive you, integrity never will.”
“As there is no worldly gain without some loss ; so there is no worldly loss without some gain.”
Philadelphia 1776 and 1876.
“When bad men combine, the good must associate.”
Resolution and Action.
Painting in Colors and Words.
War and Arbitration.
“Be wisely worldly ; but not worldly wise.”
The Sea-side and the Mountains.
Ashstiel and Abbotsford.
“God made the country and man made the town.”
Roger Wildrake and Oliver Cromwell.
Helen and Andromache.
“A heart to resolve, a head to contrive, and a hand to execute.”
Where the law ends, tyranny begins.
“Deep vers’d in books, and shallow in himself.”
Mabel and Wanna Rosewarne (“The Three Feathers”).

Raphael's Cartoons: The Death of Ananias, and Elymus
struck with Blindness.

The Trouvere and the Troubadour.

The Slave and the Freedman.

Cant and Sincerity.

Diana Vernon and Helen MacGregor ("Rob Roy").

Affectation and Naturalness.

Solitude and Society.

Criticism and Invention.

"Travel for the young is a part of education, for the old, a
part of experience."

"He who would be good must have either a faithful friend
to instruct him or a watchful enemy to correct him."

Spelling and Pronunciation.

Gwendolen and Mirah ("Daniel Deronda").

Genius and Talent.

Romance and Reality.

"The Pen is mightier than the Sword."

"Charms strike the sight; but merit wins the soul."

The Duke of Oxford and the Duke of Burgundy, from
"Anne of Geierstein."

"The fault, dear Brutus, is not in our stars; but in ourselves,
that we are underlings."

Impulse and Habit.

Sentiment and Reason.

Popularity and Fame.

Harold the Saxon and William the Norman.

Rebecca and Rowena.

Limited and Universal Suffrage.

"A sorrow's crown of sorrow is remembering happier things."

"He who would be great in the eyes of others must learn to
be nothing in his own."

The Irish Landlord and his Tenant.

Plagiarism and Originality.

Mary and Eleanor Leavenworth (from the "Leavenworth Case").

Henry and George Warrington (from "The Virginians").

Thought and Expression.

Wit and Humor.

Practice and Habit.

"Better fifty years of Europe than a cycle of Cathay."

Systems and Ideas.

The Cavalier and the Covenanter ("Old Mortality").

Minna and Brenda ("The Pirate").

The Statesmanship of Hamilton and Jefferson.

Sir Launcelot du Lac and Sir Galahad as Types of Chivalric Character.

The Jansenist and the Jesuits.

The Guelphs and the Ghibellines.

Angus and the Scotch Laird ("White Wings").

Humor and Sentiment in the Essays of Elia.

Extravagance and Thrift.

Lexington and Fort Sumter.

Jonas Chuzzlewit and Tom Pinch.

Familiarity and Reserve.

The Prose of Johnson and Macaulay.

Judgment commands, but resolution executes.

Madge and Nan Beresford ("Beautiful Wretch").

"Beauty is truth, truth beauty."

Saladin and Richard Plantagenet.

Dromio of Ephesus and Dromio of Syracuse.

Confusion and Order.

Falsehood and Truth.

Danger and Protection in Cities.

The Lady Francis and Marion Fay.

George Roden and Lord Hampstead.

Guinevere and Elaine.

Leo X. and Martin Luther.

Argyle and Montrose ("Legend of Montrose").
Rénée and Stéphanie from "But yet a Woman."
Lights and Shadows from *Vanity Fair*.
Judgments of Literary Criticisms by A. Trollope and Matthew Arnold.
Archibald Leslie and Jack Melville from Black's "Yolande."
The Vaudois and the Huguenots.
Judas Maccabæus and Charles Martel.

V. Themes in Argumentation.

Is labor a blessing?
Are the fine arts favorable to morality?
Will Chinese immigration endanger our civilization?
Should Polygamy be abolished in Utah?
Should Capital Punishment be abolished?
Should a man be qualified to vote if he cannot read?
Should there be a legal rate of interest?
Should fish be caught with a seine?
Should there be universal suffrage in the United States?
Do luxuries become necessities?
Are Intellectual Pleasures the Noblest?
Should eight hours constitute a day's labor?
"The apparel oft proclaims the man."
"The more one knows, the more one can perform."
"Procrastination is the thief of time."
"Style is the dress of thoughts."
Self-control is true freedom.
"Deviation from nature is deviation from happiness."
Can a country be free without free trade?
Should church property be exempt from taxation?
Would Communism be beneficial to modern society?
Corrupted freemen are the worst of slaves.

The path of virtue is the path of peace.
Are the Insane responsible for criminal acts?
" Those that think must govern those that toil."
Would Harmony in human beliefs be desirable?
" Our antagonist is our helper."
Ought military schools to be encouraged?
Opposition gives opinion strength.
A cultivated mind is necessary to render retirement agreeable.
Should education be made compulsory?
Is an exclusively vegetable diet healthful?
Should Turkey be maintained as an independent power?
Is Charles Dickens a caricaturist?
Has Free Trade been advantageous to Great Britain?
Was Macaulay's criticism of Robert Montgomery justifiable?
Do trades-unions tend to promote the best interests of the
workingmen?
Is he truly rich who desires nothing?
" The force of character is cumulative."
" We make ourselves more injuries than are offered us."
Was Macaulay's criticism of Croker justifiable?
Should High Schools be maintained at public expense?
Was Aaron Burr a traitor?
Was Cowper a sentimentalist?
" To be truly eloquent is to speak to the purpose."
Was Thackeray a cynic?
Should parochial schools be established in the United States?
Was the seizure of Silesia by Frederic the Great justifiable?
Will the fame of Charles Dickens be enhanced by the publi-
cation of his letters?
Is a change in English orthography desirable?
Was King William responsible for the massacre of Glencoe?
Is Literature indicative of national progress?
Is it desirable to make science popular?
Is the English government responsible for Irish misrule?

Are the Navigation laws of the United States opposed to the interests of American shipping?

Was Mary Queen of Scots accessory to the murder of Darnley?

Was the execution of André unjust?

“One is more than a multitude.”

“The situation of man is the preceptor of his duty.”

Should the standing army of the United States be increased?

Should Irish agitators be imprisoned by the English Government?

Should the Scotch Covenanters have refused to take arms for William III.?

Should the United States Government permit foreign capitalists to construct a canal on American soil?

Was the Banishment of the Acadians a political necessity?

Should office-holders be assessed for the expenses of a party campaign?

Had England a right to interfere in the affairs of Egypt?

Is our Government responsible for the education of the freed-men of the South?

Was the judgment of Macaulay biased by personal antipathies?

Does the air of large cities neutralize malaria?

Is oratory declining?

Should the United States Government adopt the Postal Telegraph System?

Is national indebtedness a national safeguard?

Should the inventor monopolize his invention?

Should cremation supersede burial?

Is Fox-hunting a demoralizing sport?

Was Lord Clive's civil administration in India serviceable to the crown?

VI. Themes in Persuasion.

Feeling the Soul of Eloquence.
The Literary Influence of Sir Walter Scott.
The Moral Influence of Charles Dickens.
On Living for one's self.
The Execution of Sir Walter Raleigh.
The Purity of Washington Irving.
English Morality in the days of Charles II.
Human Nature in Shakespeare.
The Moral Influence of Addison's *Spectator*.
The Importance of Forming Correct Habits.
Accuracy as a Test of Character.
Truthfulness as an Element of Manhood.
"The Harvest of a Quiet Eye."
Earnestness as an Element of Character.
The Importance of a High Aim in Life.
The Power of Ideas.
"Moderation is the silken string running through the pearl chain of all the virtues."
"Read not books alone, but men."
"He is below himself that is not above an injury."
Education the Nurse of Liberty.
Thackeray as a Moralist.
The True Artist a Student of Nature.
Enthusiasm an Element of Success in Life.
Dean Swift as a Satirist.
"If solid happiness we prize,
Within our breast this jewel lies."
The Power of Kindness.
The Purifying Influence of Poetry.
The Nature of True Eloquence.
The Importance of Classical Studies.
The Value of Character.

The Bigotry of Skepticism.
The Habit of Reading.
Dickens' Fidelity to Nature.
Milton's Use of Figurative Language.
"Occupation the Scythe of Time."
The Formation of Character as the True Aim in Life.
The Importance of Concentration.
The Lust of Wealth.
" From labor, health, from health, contentment springs,
Contentment opes the source of every joy."
" Man the Minister and Interpreter of Nature."
The Choice of a Profession.
The Influence of Fashion.
The Power of Sympathy.
The Culture of Marcus Aurelius.
Schiller's "Robbers" Illustrative of his Life.
Pascal as an Argumentative Writer.
The Genius of Calderon.
Napoleon's Military Genius.
The Statesmanship of Alexander Hamilton.
Bulwer's Conception of Life.
Humanity as a Trait of Character.
The Advantage of Good Manners.
Concentration of Thought.
Clearness a Characteristic of Truth.
" The thoughts of the diligent tend only to plenteousness ;
but of every one that is hasty only to want."
The Culture of Emotion.
The Ambition of Cardinal Wolsey.
The Literary Patriotism of Bryant.
The Practice of Economy as a Duty.
The Political Sincerity of Cromwell.
Moral Estimate of Alexander the Great.
The Literary Value of Antiquarian Discoveries.

The Mission of Ulfilas.
The Desirability of an International Copyright.
Pascal's Devotion to Science.
Gladstone's Political Integrity.
Sir Walter Scott's Commercial Honesty.
Charles Kingsley as a Moralist.
Hume's Defence of the Stuarts.
Lord Byron's Sympathy with Greece.
Citizenship as a Right and a Duty.
Cowley's Estimate of Cromwell.
Carlyle's Hatred of Pretence.
The Insecurity of Thrones in Europe.
Reticence as a Moral Obligation.
The Importance of a Determined Purpose.
Deronda's Advice to Gwendolen.
Reverence as a Moral Virtue.
Apathy as a Defect of Character.
The Self-Conceit of David Llewellyn ("The Maid of Sker").
The Policy of Warren Hastings.
The Sincerity of Charlotte Corday.
Cosmo Warlock's Self-Denial.
Modern *Æstheticism* in Art and Poetry.
Puritan Hostility to Art.
Enthusiasm as a Duty.
The Duplicity of Charles I.
Lord Byron's Attitude toward Society.
The Development of Self-Control.
Prejudice of the English against Händel the Composer.
Patriotism of the Earl of Chatham.

PART THIRD.

SPECIMENS OF PLANS OF THEMES.

I. Plans of Themes in Partial Exposition.

THEME: *Persecutions of the Jews in the Middle Ages.*

I. INT.: Crimes of which they were accused.

1. Usury.
2. Dealing in Magic.
3. Hostility to Christianity.

II. DIS.: *A.* Bodily Persecutions.

- a.* Burning.
- b.* Massacre.

B. Deprivation of Property.

- c.* By confiscation.
- d.* By destruction.

C. Banishment.

- e.* To particular sections of cities.
- f.* To foreign countries.

III. CON.: Survival of the race in spite of persecution.

THEME: *Dickens' Caricatures of English Schools.*

I. INT.: Truthfulness of Dickens' pictures.

II. DIS.: *A.* Reason of the existence of these schools.

B. The Teachers as Proprietors.

- a.* Their Objects.
- b.* Their methods of accomplishing them.

C. Consequent condition of the pupils.

- c.* Of Dr. Blinuber.
- d.* Of Mr. Creakle.
- e.* Of Mr. Squeers.

D. Other schools.

- f.* The village school in "The Old Curiosity Shop."
- g.* Dr. Strong's school.

III. CON.: Reforms effected by Dickens' Caricatures.

THEME: *Early Struggles of Phillip Beaufort.*

- I. INT.: Interest in following the portrayal of the struggles and passions of our fellow-man.
- II. DIS.:
 - A. Early training preparation for life.
 - B. Death of Father.
 - a. False position in which he is left.
 - b. Labors to support his mother.
 - C. Death of Mother.
 - c. Assumes the guidance and protection of brother.
 - d. Consequent struggles.
 - D. Separation of his brother.
 - e. Effects.
 - f. Resorts to the company of Gawtrey.
 - g. Remarks upon Gawtrey's life and character.
 - E. Life with Gawtrey.
 - h. Dissatisfaction with that life.
 - i. Resolution to sever his connection with Gawtrey.
 - III. CON.: Final Triumph.

THEME: *Popular Prejudices against Higher Education.*

- I. INT.: Progress in Education.
- II. DIS.:
 - A. Prejudice of those who object to the taxation of all for the higher education of a few.
 - B. Prejudice of the Rich.
 - a. Who do not wish to be taxed.
 - b. Who are aristocrats.
 - C. Prejudice of those who think that the higher education elevates the pupil above his place.
 - D. Prejudice of the poorer and more ignorant.
 - E. Prejudice caused by faults inherent in the system.
 - F. Prejudice of men of reputation.
- III. CON.: The Need of Higher Education.

THEME: *Evidences of Progress in Household Art.*

- I. INT.: The Present Revival in Art.
- II. DIS.:
 - A. The variety of resource of the modern decoration.
 - B. Its employment of trained artists.
 - C. Its truthfulness.
 - D. Its adaptability to its subject.
 - E. Its true feeling.
- III. CON.: Household art the exponent of individual culture.

II. Plans of Themes in Narration and Description.

In an Essay on the Morals of Literature, Miss Cobbe draws an admirable comparison between the work of the artist and that of the writer. She says: "The pen no more than the pencil should aim at a mere reproduction of material fact; but should render *that* and something more. A fine landscape painter gathers up all the features of his scene in his mind, and throws them on his canvas glorified and individualized: so that as he saw that mountain, or forest, others may see it henceforth forever. As we all know, this is produced by no servile copying of every rock or tree, every blade of grass, every leaf of the wood. . . . All this must apply to the author as to the painter. His business is first to obtain a vivid and true impression and then so to express it as shall best convey the same to the reader. Is this to be done best by a record of sensations and ideas produced by the scene, or by a dry literal catalogue of objects and facts? Shall, for instance, the present writer describe the view before her eyes, by telling of gardens sloping down through grassy glades to the sea, the deep shadows of the ilex lying heavy on the ground, and the stone-pines standing out in lovely outlines against the sky and dazzling waters, and palms and oranges and cypresses blending with the blossoming apricot and almond in masses of glorious coloring; of the fountains

playing close by, as fountains only play in Italy ; the birds singing in the joy of opening spring, and the calm and soft Mediterranean beating gently like the pulsations of a peaceful heart against the low tideless shore ? No words can convey perfectly the richness and the softness of the scene, but would an accurate and minute account of each tree and clump and shelving bank do any better ? Ought we to say : ' There are first 369 orange trees in a garden of half an acre, then a jet d'eau six feet high, then 500 yards of slope, descending at the incline of two feet in a hundred, on a limestone soil ; the grass is unfitted for hay, the trees of no value as timber, but worth somewhat as fuel ' ? It is quite clear that the latter class of description may be desirable, if we want to purchase the home and garden to which it refers ; but it is not literature, but business,— a surveyor's or valuator's report, not a piece of literary or artistic composition ." Hence a narrative or descriptive plan should present suggestive incidents or progressive features of the theme. The writer, having acquired his materials through observation or reading, should endeavor to form a mental or even a visual image of the objects described ; for without this his work will lack originality.

THEME: *The Kremlin of Moscow.*

- I. INT.: Importance of the Kremlin in descriptions of Russia.
- II. DIS.:
 - A. Walls and gates.
 - B. General description of interior.
 - C. Buildings around the "Square of the Cathedrals."
 - a. Cathedral of the Assumption.
 - b. Cathedral of the Annunciation.
 - c. Cathedral of St. Michael.
 - d. Tower of the Ivan Veliki and the Great Bell.
 - D. General description of the other buildings in the Kremlin.
- III. CON.: Veneration for the Kremlin.

THEME: *The Battle of Otterburn.*

- I. INT.: The Ballad of Chevy Chase.
- II. DIS.: *A.* Circumstances leading to the battle.
 - a.* Scotch invasion of Northumberland.
 - b.* Combat of Douglas and Percy at Newcastle.
 - c.* March of the English from Newcastle.
- B.* The Battle.
 - d.* Attack on the outposts.
 - e.* Preparations and movements of the Scots.
 - f.* Meeting of the forces.
 - g.* Death of Douglas.
 - h.* The Victory.
- III. CON.: Bravery displayed in the battle.

THEME: *The White Lady of Avenel.*

- I. INT.: The supernatural in Literature.
- II. DIS.: *A.* Her appearance to Father Philip.
 - B.* Her appearance to the children of Glendeary.
 - C.* Her appearance to the Sub-Prior and Christie.
 - D.* Her appearance to Halbert Glendinning.
 - a.* First time. *b.* Second time. *c.* Duel.
 - E.* Her appearance to Mary Avenel.
 - F.* Her appearance to Edward Glendinning.
 - G.* Her appearance to Tibb and Martin.
 - H.* Her appearance to Edward.
- III. CON.: Her peculiar nature.

THEME: *Rescue of the Vaudois.*

- I. INT.: Minor events in History.
- II. DIS.: *A.* Brief history of the Vaudois.
 - B.* The Plot.
 - a.* Its disclosure.
 - b.* Consternation aroused.
 - C.* Its effect upon the soldiers.
 - c.* Their march to the village.
 - d.* Their arrival.
 - e.* The rescue.
- III. CON.: Subsequent struggles of the Vaudois.

III. Plans of Themes in Explication.THEME: *Webster's Defence of the Constitution.*

I. INT.: The estimation in which Mr. Webster is held by the American people on account of his defence of Constitution.

II. DIS.:

<p>A. { Ability to defend the Constitution as shown in his character and habits of life.</p>	<ul style="list-style-type: none"> a. Independence of mind. b. Love of justice and truth. c. Persistency and straightforwardness. d. Course of study and reading. e. Superior knowledge of common law. f. With range of view, which enabled him to see measures in their most remote relations, and to detect fallacies where others were unable to see them.
<p>B. { Those qualities called into active operation in defence of the Constitution.</p>	<ul style="list-style-type: none"> g. By those who sought to abridge and by those who tried to transcend the power of the Constitution.
<p>C. { Occasions on which he defended the Constitution.</p>	<ul style="list-style-type: none"> h. Against a bill to transfer trial for treason from the civil to the military courts. i. In opposition to the President's veto, favoring a bill to apply the revenue to internal public improvements. j. Against the expressed opinions of Col. Hayne and the South. k. Against the doctrine of nullification. l. With reference to the President's prerogatives.

III. CON.: The value of Mr. Webster's services to the United States.

THEME: *The Energy and Heroism of Martin Luther.*

- I. INT.: The conditions necessary for his success existed in the age in which he lived.
- II. DIS.:
 - A. Energy.
 - a. As a student.
 - b. As a preacher.
 - c. As a writer.
 - B. Heroism.
 - d. Boldness in expressing his convictions.
 - e. Fearlessness before his superiors in power.
- III. CON.: His sincerity insured his success.

THEME: *Anthony Trollope's Method of Literary Work.*

- I. INT.: General belief that authors must feel a special inspiration.
- II. DIS.:
 - A. Trollope's object in assuming authorship.
 - B. His method of working.
 - C. His characters.
 - D. His moral purpose in writing.
- III. CON.: An instance of a business author.

THEME: *Thoreau's Experiment at Walden.*

- I. INT.: Brief account of his experiment.
- II. DIS.:
 - A. Evils of such a life.
 - a. Its inconsistencies.
 - b. Its narrowing tendencies.
 - c. Its selfishness.
 - B. Benefits of such a life.
 - d. Physical health.
 - e. Study of Nature.
 - f. Leisure to follow a chosen pursuit.
- III. CON.: Thoreau's Life at Walden in contrast with the fast life of Americans in general,

THEME: *The Personal Influence of Arnold of Rugby.*

- I. INT.: Rugby and Arnold.
- II. DIS.:
 - A. Arnold as a teacher.
 - a. His strictness.
 - b. His sympathy for dull pupils.
 - B. His Moral Influence.
 - c. Religion.
 - d. Love of Truth.
 - e. Faithfulness to work.
 - C. Interest in his pupils.
 - f. At school.
 - g. After leaving School.
- III. CON.: His pupils' respect and love.

IV. Plans of Themes in Comparison.

THEME: *Jonas Chuzzlewit and Tom Pinch.*

- I. INT.: Character determined by the cultivation of good or bad traits.
- II. DIS.: First, Jonas Chuzzlewit.

<i>A.</i> Social	<i>B.</i> Mental	<i>C.</i> Moral
<ul style="list-style-type: none"> Gloomy. Repulsive. Coarse. 	<ul style="list-style-type: none"> Cunning. Covetous. Selfish. 	<ul style="list-style-type: none"> Unprincipled. Brutal. Treacherous. Cowardly.
- Second, Tom Pinch.

<i>A.</i> Social	<i>B.</i> Mental	<i>C.</i> Moral
<ul style="list-style-type: none"> Sunny. Winning. Refined. 	<ul style="list-style-type: none"> Simple. Liberal. Generous. 	<ul style="list-style-type: none"> Upright. Tender-hearted. Faithful. Courageous.
- III. CON.: The Lesson we draw from each.

THEME: *Lights and Shadows from "Vanity Fair."*

- I. INT.: Light and shade in *Vanity Fair*.
- II. DIS.:
 - A. Becky Sharp.
 - a. Her selfishness and avarice.
 - b. Her firmness of character.
 - B. Amelia Sedley.
 - c. Her unselfishness.
 - d. Her want of self-reliance.
 - C. Comparison.
 - D. Joseph Sedley.
 - e. His respectability.
 - f. His weakness.
 - E. Rawdon Crawley.
 - g. His reckless mode of life.
 - h. His true manliness.
 - F. Comparison.
 - G. George Osborne.
 - i. His thoughtlessness.
 - j. His inconstancy.
 - H. William Dobbin.
 - k. His honesty.
 - l. His kindness.
 - I. Comparison.
- III. CON.: Power and truth of the whole picture.

THEME: *Rénée and Stéphanie.*

- I. INT.: Features of the novel.
- II. DIS.:
 - A. Rénée.
 - a. Her early life.
 - b. Her desire to enter a cloister.
 - c. Her love.
 - B. Stéphanie.
 - d. Her early life.
 - e. Her love.
 - f. Her desire to enter a cloister.
- III. CON.: Comparison of their lives.

THEME: *Judgments of Literary Criticism by Anthony Trollope and Matthew Arnold.*

- I. INT.: Abundance of Literature at the present day.
- II. DIS.: *A.* Trollope's judgment.
 - a.* The present criticism, — the best.
 - b.* Practicality of his ideas.
- B.* Arnold's judgment.
 - c.* Ideas, the chief concern of criticism.
 - d.* Criticism to point to high ideals.
- III. CON.: Superiority of Arnold's judgment.

THEME: *Judas Maccabæus and Charles Martel.*

- I.
- A.* Syrian Tyranny.
- B.* Mattathias.
- C.* Maccabæus.
$$\left. \begin{array}{l} a. \text{ Appointment.} \\ b. \text{ Military Genius.} \\ c. \text{ Statesmanship.} \\ d. \text{ Personal Traits.} \end{array} \right\}$$
- II.
- A.* Mahometan Invasion.
- B.* Charles Martel.
$$\left. \begin{array}{l} a. \text{ Birth and Parentage.} \\ b. \text{ Military Genius.} \\ c. \text{ Statesmanship.} \\ d. \text{ Personal Traits.} \end{array} \right\}$$
- III.
- Comparison of the two.
- CON.: Results compared.

V. Plans of Themes in Argumentation.

NOTE.—These are not specimens of actual working plans of essays; but only productive currents of thought or trains of investigation, designed to adapt rhetorical instruction to the ever-widening researches of modern science.

THEME: *The Inventor should monopolize his invention.*

I. INT.: The qualities of a true inventor.

II. DIS.: Deductive.

Inductive.

Raw material is of little value in its natural condition.

A patent-right enables an inventor to make improvements in his material.

Before patents were issued the inventor was obliged to keep his invention as secret as possible.

A patent-right draws the attention of competitors and induces other inventors and patents.

The man who revives or brings into general use a lost or abandoned art is a public benefactor.

The product of a man's brain is as much individual property as the possession of lands, buildings, and personal property.

At the best the holder of a useful invention can obtain but a very small amount for what is of inestimable value to the public.

In taking out a patent the inventor makes known to the world all his processes for other persons to use gratuitously after the expiration of his patent.

III. CON.: Trade-marks, copyrights, and patent-rights are the levers that enable poor men of skill to resist the tyranny of capital.

THEME: *The United States Government should adopt the Postal Telegraph System.*

I. INT.: The system has been successfully tried in other countries.

II. DIS.: Deductive.

Inductive.

The United States government is for the good of the many.

A telegraph system should be for the good of the many.

The will of the people is supreme.

The system is demanded by the people.

Large general enterprises should be in the hands of the government.

The system is a means for the communication of thought.

The government revenues should come from conveniences.

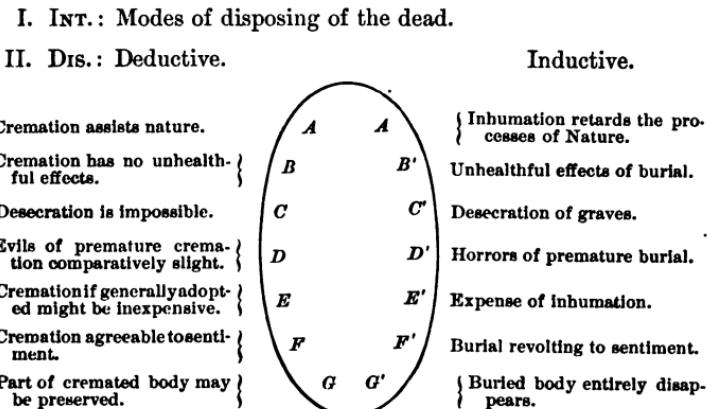
The system would be a great source of revenue.

Great monopolies tend to monarchy.

The present system is a grinding monopoly.

III. CON.: The benefits that would accrue from the system.

THEME: *That Cremation should supersede Burial.*¹

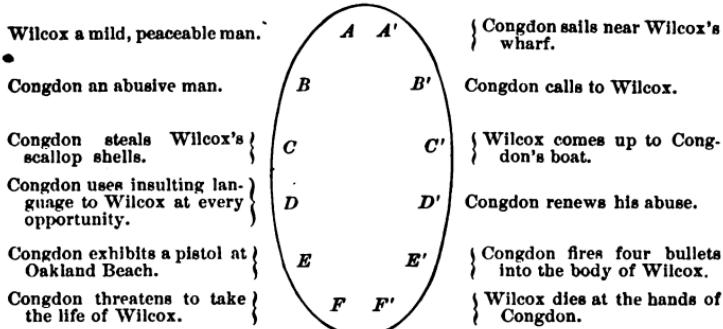


III. CON.: Cremation should be adopted.

RHETORICAL RÉSUMÉ OF THE TRIAL OF GEORGE W. CONGDON
FOR THE MANSLAUGHTER OF CHRISTOPHER WILCOX.

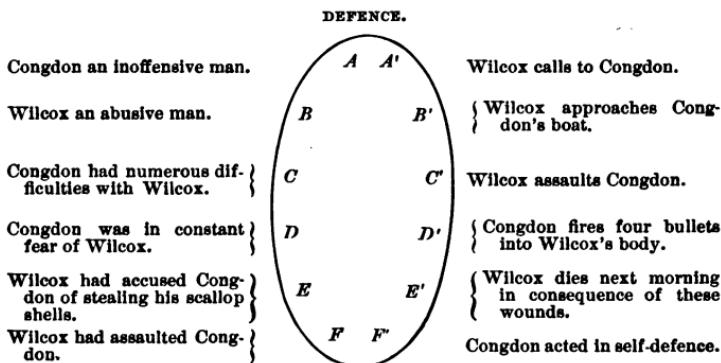
THEME: *That George W. Congdon is guilty of the murder of Christopher Wilcox.*

PROSECUTION.



¹ From the nature of the theme, the two currents of thoughts are almost identical.

George W. Congdon is not guilty of the murder of Christopher Wilcox.



VI. Plans of Themes in Persuasion.

THEME: *Reverence as a Moral Virtue.*

I. INT.: Prejudice against the subject arising from the spirit of the age.

II. DIS.:

- A. EX. MO. { Reverence, the just appreciation of
 - a. that which is great and good.
- B. CON. MO. { b. Such appreciation is obligatory.
 - c. Discharge of obligation is moral virtue.
- C. IND. MO. { d. True reverence is ennobling in its influence.
 - e. Reverence essential to the highest type of character.

III. CON.: The duty of cultivating reverence.

THEME: *Patriotism of the Earl of Chatham.*

I. INT.: His early life.

II. DIS.:

- A. EX. MO. { a. Character of Chatham.
 - b. He was above bribery.
- B. CON. MO. { c. He was a defender of the rights of the people.
 - d. He sought the best interests of the country.
- C. IND. MO. { e. He rescued his countrymen from ruin.

III. CON.: He died at the post of duty.

THEME: *The Development of Self-Control.*

I. INT.: Power of the mind.

II. DIS.:

A. Ex. Mo. { a. Prevalence of intemperance.
b. Temptation through the appetites.
c. Supremacy of the mind.
d. Necessity of pure tastes.

B. Ind. Mo. { e. Morals guide the mind.
f. Morals the foundation of character.

III. CON.: Personal control of moral character.

THEME: *Puritan Hostility to Art.*

I. INT.: Art at the present day.

II. DIS.: Hostility arising from Puritan character.

A. Ex. Mo. { a. Hatred of Rome.
b. Opposition to the Anglican church.
c. Peculiarity of their religious tenets.

Hostility actually shown against

B. Con. Mo. { d. Music.
e. Painting.
f. Sculpture.

III. CON.: Evil effects of this hostility.

PART FOURTH.

THE RELATION OF READING TO COMPOSITION.

I. The Student's Access to the College Library.

By R. A. GUILD, LL.D., *Librarian of Brown University.*

DEAR SIR: In accordance with your request, I herewith submit a brief statement of the use of the college library by the students of Brown University.

It was early my conviction, and an experience of forty years as a librarian has only served to confirm it, that the books of a college library should be so arranged, as to allow the students to consult and handle them freely. Catalogues, however necessary and accessible, and however carefully and skilfully prepared, can never take the place of the books themselves, in a collegiate institution. It requires, moreover, no small degree of knowledge and patience to consult a modern catalogue of a large collection of books. Hence, the President of Harvard College, at a recent meeting of the American Library Association, facetiously remarked, that although he might claim to be as intelligent as the ordinary frequenters of a library, he did not know enough to use a card catalogue.

Entertaining such views in regard to the use of a college library, it was but natural that I should embody them, as I did, in the original suggestions which I was permitted to make to the architects of our present library building, erected through a bequest of the late John Carter Brown, and dedicated in 1878. The result is open shelves, where the books can be readily handled by all, and quiet, well-lighted alcoves, with convenient tables and seats, inviting to study and research.

The library comprises at the present time about sixty thousand standard works, in good and substantial bindings. Not a few of them are rare and costly books. Let me state in brief the manner in which they are classified, arranged, and catalogued. You will thus have my ideas of the use of a college library in general. The entrance to the building is from the south. The centre is a reading-room, thirty-five feet square, made octagonal on the floor by four large tables for periodicals, with octagonal galleries above. It is lighted by four large windows above the galleries, and by sixteen smaller windows in the dome. Behind these tables, in the south-west, south-east, and north-east corners, are shelves containing seven hundred books of reference, classified as History, Science, and Literature, and including encyclopædias, gazetteers, dictionaries of various kinds, grammars, lexicons, glossaries, and the like. In the north-west corner is the charging and receiving desk, and the card catalogue in drawers. Here, also, are helps of various kinds: Poole's Index to Periodical Literature; The American Catalogue, with subject, author, and title entries; Noyes' Analytical and Classed Catalogue of the Brooklyn Library, with twenty-five thousand references to essays, collected works, and review articles; Cutter's Catalogue of the Library of the Boston Athenæum, including author and subject; Jewett's Catalogue of the Boston Public Library; Catalogues of the Bodleian Library, London Library, British Museum, Royal Institution, Astor Library, Peabody Institute Library, Billings' Index-Catalogue of the Surgeon General's Library at Washington, etc. Here, also, are the more common bibliographies of Allibone, Ebert, Barbier, Bohn, Brunet, Collier, De Bure, Dibdin, Engelmann, Klüpfel, Lowndes, Petzholdt, Quaritch, Schweiger, Schwab, and Wheeler.

The west wing, which is octagonal in form, contains twenty-four alcoves, eight on each floor, and is devoted to History,

including Theology. Over the windows in each alcove are inscribed in plain gilt letters the general classification of the books, as follows: Biblical Literature, Theology, Religious History, Biography, Voyages and Travels, American History, English History, General History. The north wing is devoted to Science. The classifications are: Jurisprudence, Political Science, Philosophy, Natural History, Medical Science, Useful and Fine Arts, Mathematics, Chemistry, and Physics. The east wing is devoted to Literature. The classifications are: Bibliography and Literary History, Philology, Greek and Latin Classics, Collected Works, English and American Literature, Foreign Literature, Periodicals. Special periodicals, like Silliman's Journal, Jahn's Jahrbücher, Annales de Chimie, Revue de l'Architecture, Annals of Natural History, Magazine of American History, etc., are placed in the alcoves appropriated to the departments which they represent.

It would be well to give these twenty-four classifications in detail, but I fear I have already exceeded my limits. The professors and students, let me state, very readily learn where to go for books, and, in most cases, they find what they want without assistance. The card catalogue, which is for the librarian especially, and not for general use, answers the question, "Have you a certain book?" It is in twenty-four parts, according to the classification enumerated, and is made, as such catalogues usually are, according to author and subject. It thus answers another question, "What books have you on a given subject?" Eventually it will be supplemented by a general index of names or authors. In closing, I may add, that the themes for the classes in Rhetoric and English Literature are left on the library table, the librarian or his assistant indicating the most important articles and books in the library to which the students may refer for aid.

After an experience in the new library building of six years, during which the use and circulation of the books has been more than doubled, and only two volumes, and those not important, have been lost, I am satisfied that the true way to use to advantage a college library, is to have the books classified and arranged upon some simple plan, and to have the shelves and alcoves open and free.

Yours very truly,

REUBEN A. GUILD, *Librarian.*

BROWN UNIVERSITY,

May 4, 1884.

II. The Young Writer's Use of a Library.

By WILLIAM E. FOSTER, *Librarian of the Public Library, Providence, R.I.*

WHEN we find ourselves involuntarily admiring the work of some writer whose use of books and libraries, for the purpose of this work, must necessarily have been limited, what are the literary qualities which so command our admiration? One of two sets of conditions will probably be found to exist. Either the occasion which inspired the utterance was one of striking significance or impressiveness, in which case the literary qualities most apparent are natural vigor, native simplicity, and unaffected eloquence; or, on the other hand, it is some expression of the highest and deepest experiences of human life, or portraiture of human character, in which case the work will be characterized by keenness of insight, by delicacy of imagination, and by consummate creative genius. An instance of the former description might be Lincoln's Address at Gettysburg. The latter might be illustrated by Wordsworth's "Ode to Duty." In either one of these instances, the consultation of a library can hardly be regarded as of direct service or benefit.

Obviously, however, this fact will have little weight in helping us to a generalization as to the needfulness (or the reverse) of such consultation by writers in general. To say that some writers have, without the use of books, struck the highest note of success in literary achievement, and that therefore we should use no books, is to leave out of account the fact that in both the instances cited, the methods of expression lie far aside from the track of the ordinary writer. Of the great numbers of young men who are each year seriously training themselves in the art of expression, not one in a thousand will ever attain world-wide distinction by his creative genius, either in fiction or poetry. To a still smaller number will that supreme opportunity ever come, of gathering up into a few sentences the significant expression of an historic epoch.

Of a far different nature are the tasks which lie before the great majority of these young writers, as their life-work. In their respective professions of law, theology, or journalism, they are to carry conviction to the minds and hearts of their fellow-men. As scientific investigators they are to express the results of their researches in clear, convincing, well-ordered statements. As interpreters of the principles of technical science, whether medical, mechanical, or otherwise, they are to express with unerring accuracy their knowledge of details, based on an exhaustive familiarity with the subject. As historical writers, they will use those methods of expression which will most perfectly represent the results of impartial and conscientious investigation. As writers dealing with problems of highest moment, whether political, social, psychological, or moral, they will, by language at once simple, concise, and forcible, convey to their readers the weighty conclusions which they have reached.

In short, while the instances at first cited are concerned almost wholly with the general and the abstract, these latter

instances are closely related to what is concrete and specific. In such a view of the case, plainly, recourse will most naturally be had to books; for in books lie the concrete results of previous investigation in the same fields. Some intelligent use of a library, in fact, becomes, under these circumstances, almost absolutely essential.

Some "intelligent use," let us repeat. It requires but little reflection to see that libraries may be put to a use, in connection with the labor of writing (whether of books or other forms of composition, it matters not), which is the reverse of beneficial. Books and articles, for instance, have been "manufactured" from other books, by mere use of the scissors, the material being transferred bodily. Scarcely less mechanical is the wholesale copying of another author, which sometimes is made to serve a writer in place of original work. Nor is that process but little preferable to these palpable offences, by which the writer slavishly follows the thought, though not the language, of the author before him, and produces a paraphrase where he should have written an essay. Yet, when these quite obvious sins against a correct literary method have been condemned as the wrong way, it by no means remains that any other one way can be named as "*the* right way." In no one method, in fact, should the young writer be taught to proceed in unbroken, unvaried succession. The forms of thought are not one, but many. The forms of expression are not one, but various. The methods of consulting books, in like manner, are not one, but vary with the methods of literary expression required. Certain conditions which should be observed when an historical theme is chosen, are by no means applicable in connection with a theme in literary exposition. Other features, likewise, which are essential when the theme is one in narration, will not serve the purpose if the method is that of persuasion.

Let us look into this matter with a little more detail. Let it

be assumed that a student has undertaken the preparation of an essay on this subject,—“The Insanity of Hamlet.” He has not been limited, by his instructions, to any one theory of interpretation, and is free to present whatever view shall recommend itself to him as the correct one. Obviously, he must, in the first place, settle in his own mind what that view is; in the second place, he must, by careful analysis, arrive at an outline statement of it; in the third place, he must adduce such arguments as will give weight to his conclusions when presented to his readers; and, in the fourth place, he must, by comparison of his work with what has already appeared on the same subject, provide against the possibility of any mortifying inaccuracies or misrepresentations.

In the first stage of his work, he will have little occasion to consult anything but the play of “Hamlet” itself. It is a determined and concentrated study of Shakespeare’s drama, and of that alone, which will put him in possession of a conception of this character which he may honestly call his own. Nevertheless, it is by no means unlikely that he will, in the course of this study, meet with problems, and encounter queries, which carry him into the field of psychology and of mental pathology. Let him make a note of these queries, and, when the time comes, let him consult the printed authorities on these subjects. Next, let him undertake to put his thoughts on paper, in the proper order of arrangement; supplying, or, at least, indicating, the arguments on which his views rest. He may raise the objection that he is not ready for this yet; that he is not even quite sure in his own mind what his view of the matter is, in all its details. Nevertheless, let him begin to write, and, as an accomplished master¹ of literary methods has recently pointed out, the mental pro-

¹ Mr. George W. Cable.

cesses which the very act of writing sets in operation, will prove one of the very best and most effective means of clarifying his ideas, of discovering what is actually in his mind, and of giving it a formal arrangement. Not that he will be wholly satisfied with what he has written. He certainly will not be. But he has it now in tangible form, which admits of correction and modification.

Now is the time for him to compare his exposition of the subject with what has been written by others. Glancing over his memorandum of books cited, he sees that the question has been treated by such an authority on the technical details of insanity as Dr. Henry Maudsley, in his "Body and Mind," and Dr. Isaac Ray, in his "Mental Pathology"; and also by such masters of Shakespearian criticism as Gerinus and Ulrici. His attitude in approaching them is that of a man who has his own opinion, but is willing to be instructed. The result of his comparison will probably be that in some instances he finds his position fully corroborated and confirmed by these other writers; that in others his positions are opposed by a theory, which, even upon mature consideration, he does not find himself disposed to accept; and that in still others the error and fallacy of his conclusions are so clearly pointed out that he has not a moment's hesitation in acknowledging the fact. He is now ready to make the revised copy of his essay, into which he, of course, incorporates all the modifications which have successively been suggested to him.

It needs no argument to show that if he had reversed the process, and had read his authorities first, and then written his essay, the result would have been exceedingly likely to prove an ingeniously constructed paraphrase of these writers' language, but his work would have lacked the stamp of originality and real merit.

Nor is the labor thus employed serviceable for the purpose

of this one essay alone. It has a far wider value, inasmuch as the practice thus gained in successive theme-writings comes gradually to put the young writer in secure possession of the method itself. Years afterwards, while pursuing his duties as a civil engineer, perhaps, he is called upon to present a report on the practical bearing of some mechanical principle. Should he be able to put in operation the method which he had thus acquired early in life, who can doubt that the results would be of the highest value?

Let us now glance at an instance where a very different method will be called into service. The student, we will suppose, has the subject of "Social Life among the Anglo-Saxons" assigned him for an essay. Obviously, here is something to be treated which cannot be wholly "evolved from his inner consciousness," nor yet derived from an examination of any one book alone. None the less, the student will find that before he opens a single volume he will do well to place his note-book before him, and make a mental inventory of his ideas on the subject. It is impossible that he should not have already read some book, or some article, or in various ways acquired some information which bears upon the subject. If so, let him note (1) the titles of these works in one place, and (2) in another the heads of the subject, as outlined by his present knowledge. These are the two nuclei, from which he will develop, little by little, a working bibliography of the subject, and a minute analysis. With the meagre analysis which his present limited information supplies, he will not for a moment be satisfied, and will at once begin the examination of his authorities for farther material. In like manner, he will not remain satisfied with this brief list of authorities, but will begin immediately to extend it.

And this at once opens the question: What use shall he make of the bibliographical helps furnished by others? In general, it may be said that where a man has been driven by

force of circumstances to construct his own list of authorities, it is of infinitely greater value to him than one which he has received only at second hand. But life is so short, and the demands on one's time are so exacting, that the majority of men will perhaps consider that individual research on their part, in each particular instance, is as much out of the question as it is for each man to verify personally every one of the items of news which his morning paper brings to him. He will, therefore, gladly avail himself of other men's labors in this field, as supplementary to his own. Let him, however, observe these few points, in constructing his own bibliography: (1) Let him, in making his successive additions to it, take care that they slip into their proper order, so far as possible, in an outline analysis corresponding to that adopted for the essay itself. (2) Let him form the habit of looking for bibliographical material in what may not be regarded as the usual places,—in citations introduced into the body of a work; in foot-notes; and at the end of articles in cyclopædias and biographical dictionaries. (3) Let him early acquire the instinct of discrimination and selection. By this means a long list of authorities (like that of 32 pages, at the end of Furness's "*Hamlet*") will no longer prove formidable, but merely suggestive.

Suggestiveness, in fact, is the preëminent consideration which he may well keep in view throughout all his consultation of authorities and collection of material. He does not—or at least should not—propose to construct a mere *précis* of what other men have written. He is to discuss the subject on its merits, drawing upon his own powers of reason and discrimination, and desirous only of getting at the facts in question.

In both of the instances which have just been examined in detail, it is of the highest importance to consult the library's resources on the subject, before finally writing out and mak-

ing public one's own discussion of any theme. Of the thousands of applications for patents which come up before the patent commissioner at Washington every year, comparison proves an astonishing large percentage unsuccessful, not because they do not represent patient and ingenious industry, but because some other patentee has previously entered his invention of that precise contrivance. An examination of the records of patent issues is therefore an almost indispensable prerequisite. In like manner, the writer who has carefully constructed his own exposition of this or that subject, in literature, history, science, or art, needs to consult the published literature of the subject, lest he should be found to have unwittingly followed in the precise track of some previous writer. For the undergraduate student, whose theme will probably remain in manuscript, this may not be of so vital consequence, but, should he ever reach the point where he proposes to put his discussions in print, it is of peremptory importance.

The true attitude of the young writer towards helps furnished by others has already been indicated. It is for the student himself to guard against abusing their beneficent assistance. Should he feel that all the work has been done for him, and that he has nothing to do for himself, so palpable a misconception is strongly to be regretted and avoided. But there can, perhaps, be no more effectual safe-guard against this error than for the student to acquire very early that attitude towards the use of books, in the study of literature and history, which has been aptly described as that of "the laboratory method." Given a topic for investigation; given, also, the sources of information; there are two factors in the process. The third factor is the acquirement of the method, which shall be of permanent service in all the student's subsequent dealings with books. How is this method to be acquired? By practice. "The student in

chemistry," says an accomplished modern teacher in history,¹ "must handle and break test-tubes for himself, must burn his own fingers, before he grasps the spirit of the science." He who is to use books and libraries as effective tools in his literary work, must handle the books themselves; learn their varying values; acquire the art of instinctively getting at the essence of a book; familiarize himself with the respective utility of the index, the table of contents, the title-page, the preface, the foot-notes; become accustomed to penetrate beyond compends and summaries, to the original sources of information; in short, come to make the books yield him all that they are capable of yielding. The student with such a conception of the use of books will be in no danger of looking to some one else to do the work for him.

In our American conception of college education, as generally held, a chief value of its work is considered to be the groundwork which it lays for the student's own successful prosecution of studies in after life. Certainly there could be no more appropriate and significant instance of this benefit, than in the intelligent familiarity which the student thus early acquires with the use of books and libraries.

III. Specimen of Reference Lists furnished by the Public Library, Providence, R.I.

Milton's Services to the English Commonwealth.

By far the most comprehensive consideration of this is to be found in "The Life of John Milton, Narrated in Connection with the Political, Ecclesiastical, and Literary History of His Time," by David Masson, — particularly volumes 2-5.

Successive volumes of Masson are reviewed in *The Nation*, v. 3, p. 385; v. 13, p. 91; v. 17, p. 165; v. 26, p. 342; v. 31, p. 15.

¹ Professor Emerton of Harvard College ("Methods of Teaching History," p. 194.)

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See also Forster's "Statesmen of the Commonwealth."

Also "Milton," by Mark Pattison ("English Men of Letters").

Also "Milton," by Stopford A. Brooke.

See also Taine's "History of English Literature," vol. 2.

Clarendon's "History of the Rebellion."

Ranke's "History of England in the Seventeenth Century."

Hallam's "Constitutional History of England."

See also the "Essays" of Abraham Cowley (p. 130-177); also Cowley's "Discourse Concerning Cromwell"; also the "Conversation Between Cowley and Milton, Touching the Great Civil War," by Lord Macaulay (in Macaulay's "Essays," v. 1); also Macaulay's essay on "Milton" (in his "Essays," v. 1).

See also "Oliver Cromwell's Letters and Speeches," edited by Thomas Carlyle.

Also Guizot's "Oliver Cromwell."

A recent very intelligent treatment is found in "The Fall of the Monarchy of Charles I.," by Samuel Rawson Gardiner. See also Mr. Gardiner's "The First Two Stuarts and the Puritan Revolution" (in the series, "Epochs of History").

Also Forster's "Sir John Eliot"; also his "Debates on the Grand Remonstrance"; also his "Historical and Biographical Essays."

See also Godwin's "History of the Commonwealth."

Neal's "History of the Puritans."

There is an essay on the "Character and Writings of Milton," in the "Works" of William Ellery Channing.

There is a very suggestive essay by John Robert Seeley, on "The Politics and Poetry of Milton" (in his volume, "Roman Imperialism, and other Essays").

Two of Milton's most noteworthy political writings ("Eikonoklastes," and "The Defence of the People of England," are in his "Prose Works," v. 1.

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